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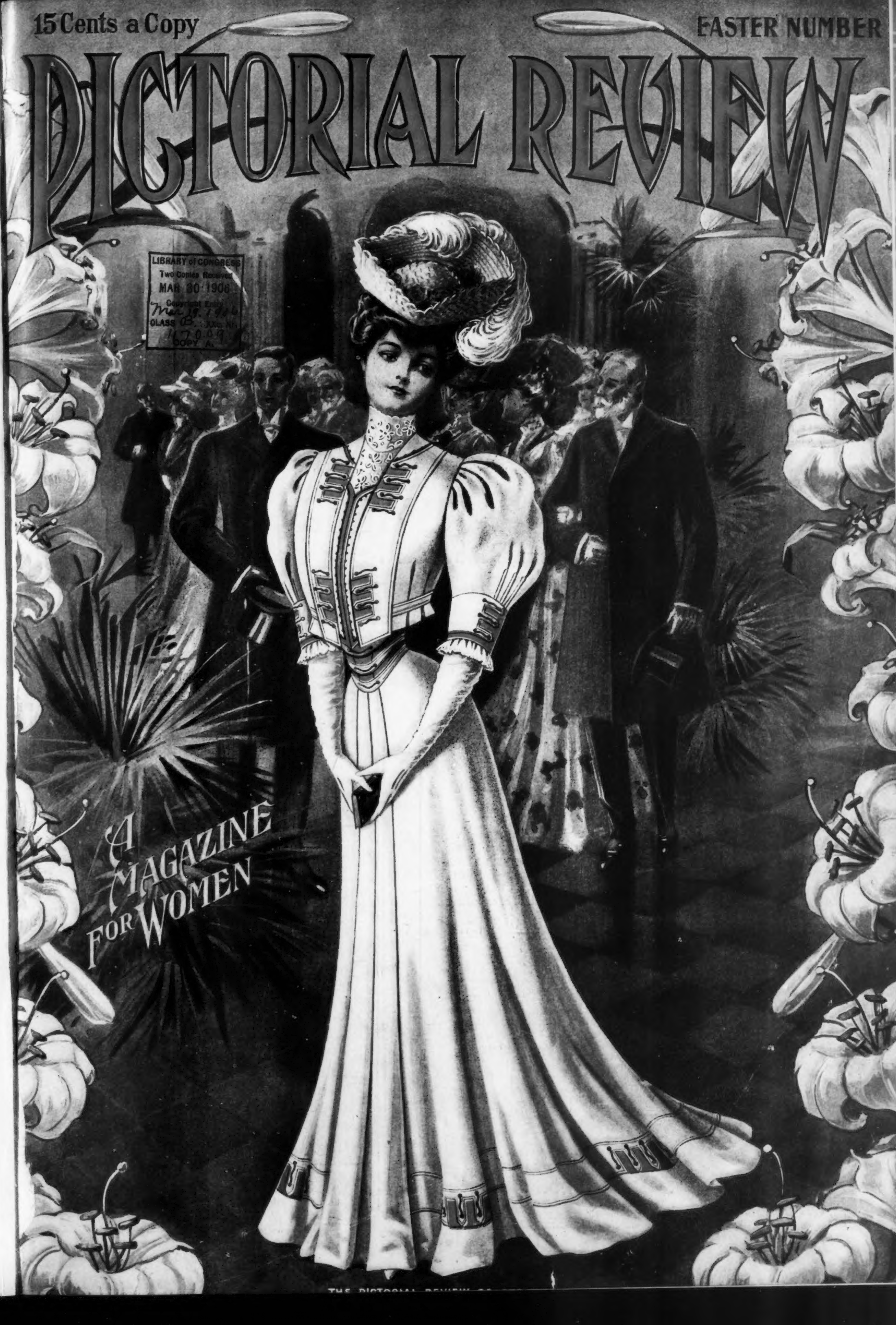

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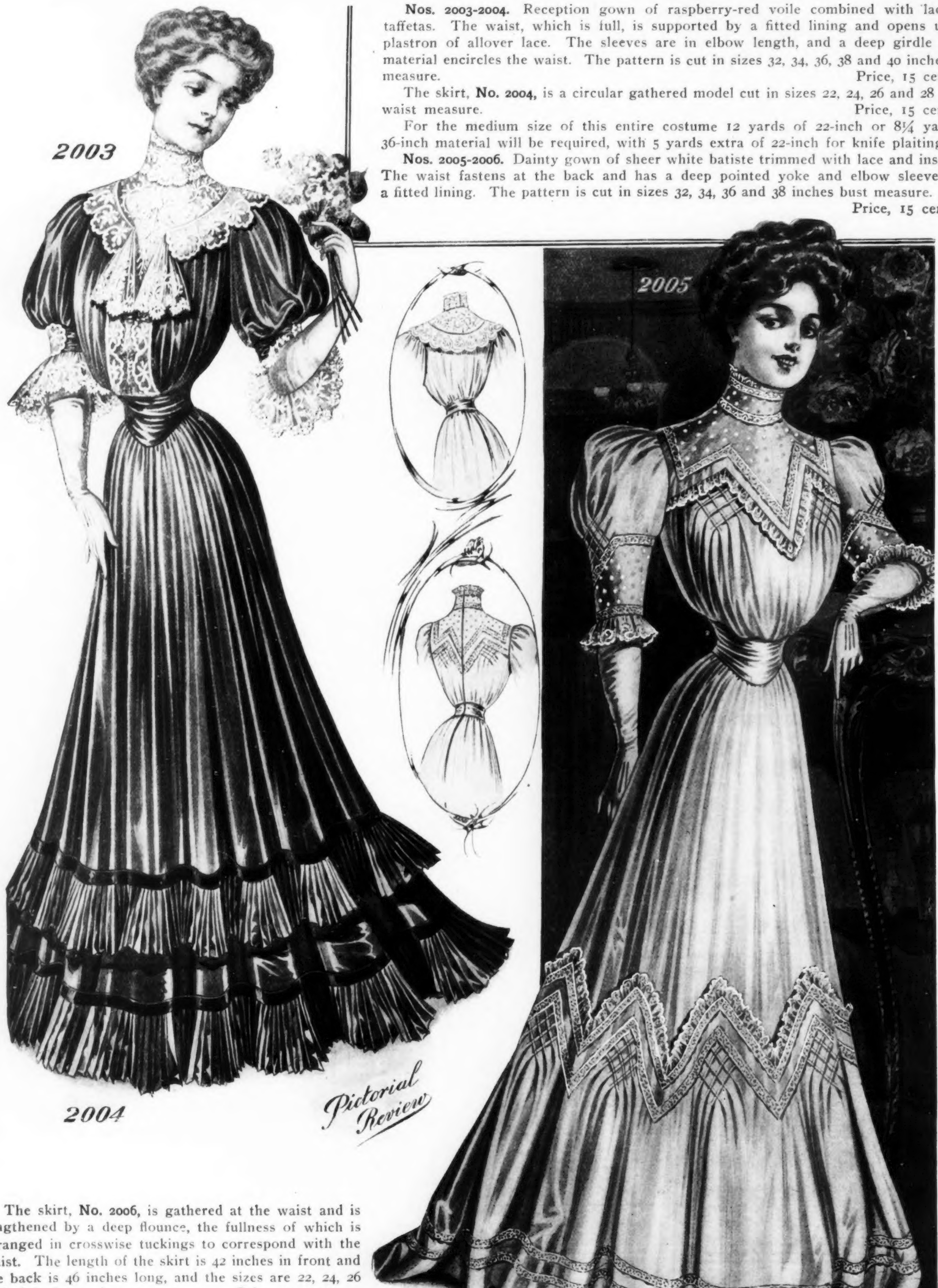
Nos. 2003-2004. Reception gown of raspberry-red voile combined with lace and taffetas. The waist, which is full, is supported by a fitted lining and opens upon a plastron of allover lace. The sleeves are in elbow length, and a deep girdle of the material encircles the waist. The pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

The skirt, **No. 2004**, is a circular gathered model cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 12 yards of 22-inch or 8¼ yards of 36-inch material will be required, with 5 yards extra of 22-inch for knife plaitings.

Nos. 2005-2006. Dainty gown of sheer white batiste trimmed with lace and insertion. The waist fastens at the back and has a deep pointed yoke and elbow sleeves, and a fitted lining. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.



2003

2004

2005

2006

The skirt, **No. 2006**, is gathered at the waist and is lengthened by a deep flounce, the fullness of which is arranged in crosswise tuckings to correspond with the waist. The length of the skirt is 42 inches in front and the back is 46 inches long, and the sizes are 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 8 yards of 36-inch material will be required, with 28 yards of insertion and 12 yards of lace.

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Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

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An Easter Talk with Our Subscribers

Vol. VII.

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No. 8

Subscribing for a popular magazine is very much like planting a bulb. You put it into the ground in the Autumn, and when it begins to take root and expand upwards in the Spring it is quite a different looking affair from the brown onion-like root that you planted months before. So it is with your dollar. You send it out to a specified address, and when it returns to you later in the shape of a beautiful illustrated magazine bearing you messages of assurance upon all of the subjects in which you are most vitally interested, you are astonished. You wonder where all of those clever and delightful stories and articles could possibly have originated. In truth, they have come from all over, everywhere.

Those of you who are new subscribers have been manifestly impatient to see this great Easter number. Well, here it is, at last—brimming with new fashions, fads and fancies, as well as sound, practical and economical suggestions for the woman at home! What do you think of it? Does it not more than fulfill expectations? What other magazine extant can show such chic and desirable styles of costume, such dainty novelties in needlework, so many new ideas in cookery? Do you not admire the cover? Send us a word of praise and encouragement and let us know the help you have received from the Table of Contents.

We are very close together, dear reader; our interests are synonymous. On our side we are trying to feel our way and give you just what you want, while you by your substantial aid—a constantly increasing impetus as the circulation grows—are inciting us to more and better achievement and outlay. We wish to know what sorts of things you prefer, and to give them to you in the best way possible, according to our lights. All of our time and thoughts are spent in laboring to achieve the results which shall answer every need that you could formulate and if we fall short we want to know of it.

Have you ever stopped at a news stand and watched the women come up to buy? They will scan the whole list of women's magazines, turn the covers and look inside, but the Pictorial Review is the one that they want to take home. And why? Just because it provides them what they need the most—fashions, household helps, entertaining reading and charming illustrations. That is why the piles of Pictorial Review dwindle so rapidly, and why the newsdealers declare that they cannot get the books from the bindery half rapidly enough to suit their impatient patrons each month. Women are extraordinarily acute in discovering what answers their requirements the best.

Just a word more. This number inaugurates several series of papers. "The House that Helen Built," by Jeanette S. Greve, will be found most helpful to young married people who are planning to build their own little nest with only a moderate amount to spend upon it, and Alice Chittenden's "Early Education of a Boy" will be valuable to mothers.

We wish to call attention to our embroidery and lace-work designs in this number—both of which were especially originated for the Pictorial Review. The embroidery design was made by Raffaello Astarita, who has many such inventions to his credit, and the lace-work by Grace Aline Luther, who is famous for the beauty and novelty of her patterns.

To each and all of the readers—casual or regular—of The Pictorial Review, as well as to every contributor, we extend our most hearty greeting on this happy Easter festival. May the joy and gladness of the Spring—the beauty and perfume of the flowers, the welcome song of returning birds, be reflected in your daily lives, smoothing away the cares and worries, the vexations and disappointments which are bound to occur, and may this useful Easter number of The Pictorial Review prove a valuable assistant!

The Editor

DANCING FROCKS FOR SUMMER SOCIAL FUNCTIONS

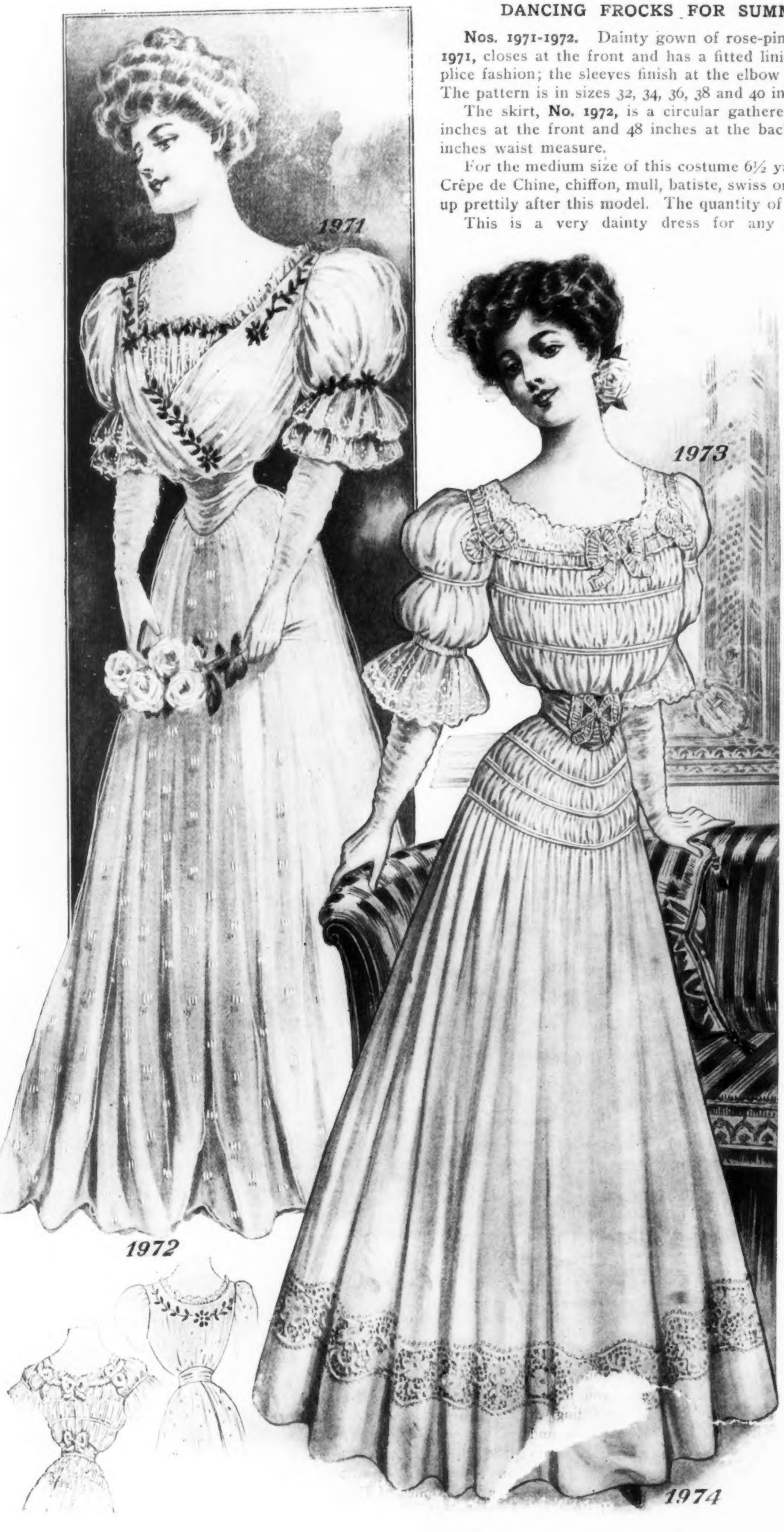
Nos. 1971-1972. Dainty gown of rose-pink mull over taffetas. The waist, **No. 1971,** closes at the front and has a fitted lining. The front is softly shaped in surplice fashion; the sleeves finish at the elbow and end with a generous ruffle of lace. The pattern is in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

The skirt, **No. 1972,** is a circular gathered model in train length, measuring 43 inches at the front and 48 inches at the back, and is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this costume 6½ yards of 42-inch material will be required. Crêpe de Chine, chiffon, mull, batiste, swiss or any one of the sheer fabrics will make up prettily after this model. The quantity of lace required is 2½ yards.

This is a very dainty dress for any of the formal dances or receptions given during the summer. Made in soft crêpe de Chine, chiffon, painted gauze or flowered mull, with a lining and soft girdle of the same colored taffetas, and any of the pearl embroidery sold by the yard; it would also be appropriate for the early Fall dances given before any definite fashions for the coming season are shown.

Made in plain white mull embroidered in shadow-work over a white lawn slip, with a girdle of soft white satin, it would be extremely dainty, and simple enough for any informal occasion.



Nos. 1973-1974. Young lady's dancing frock of Alice-blue veiling. Full baby waist, showing low square neck, revealing a small yoke of lace, elbow sleeves and crosswise shirrings. The pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

The skirt, which is in dancing length, is full and is gathered over the hips to form a deep yoke. The lower edge has a wide hem effect, bordered with a band of insertion. The length at the front is 42 inches and the back 45 inches long, and the pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 6½ yards of material 44 inches wide and 2 yards of lace and 4 yards of insertion will be required.

For a young lady of slender proportions this costume is especially adapted, and will make a most charming frock for dinner, reception or dancing functions during the warm weather season at the seashore, lake or mountains.

A particularly dainty and simple combination of materials would be white linen batiste, with Val lace, over a foundation slip of some delicate shade of soft taffetas.

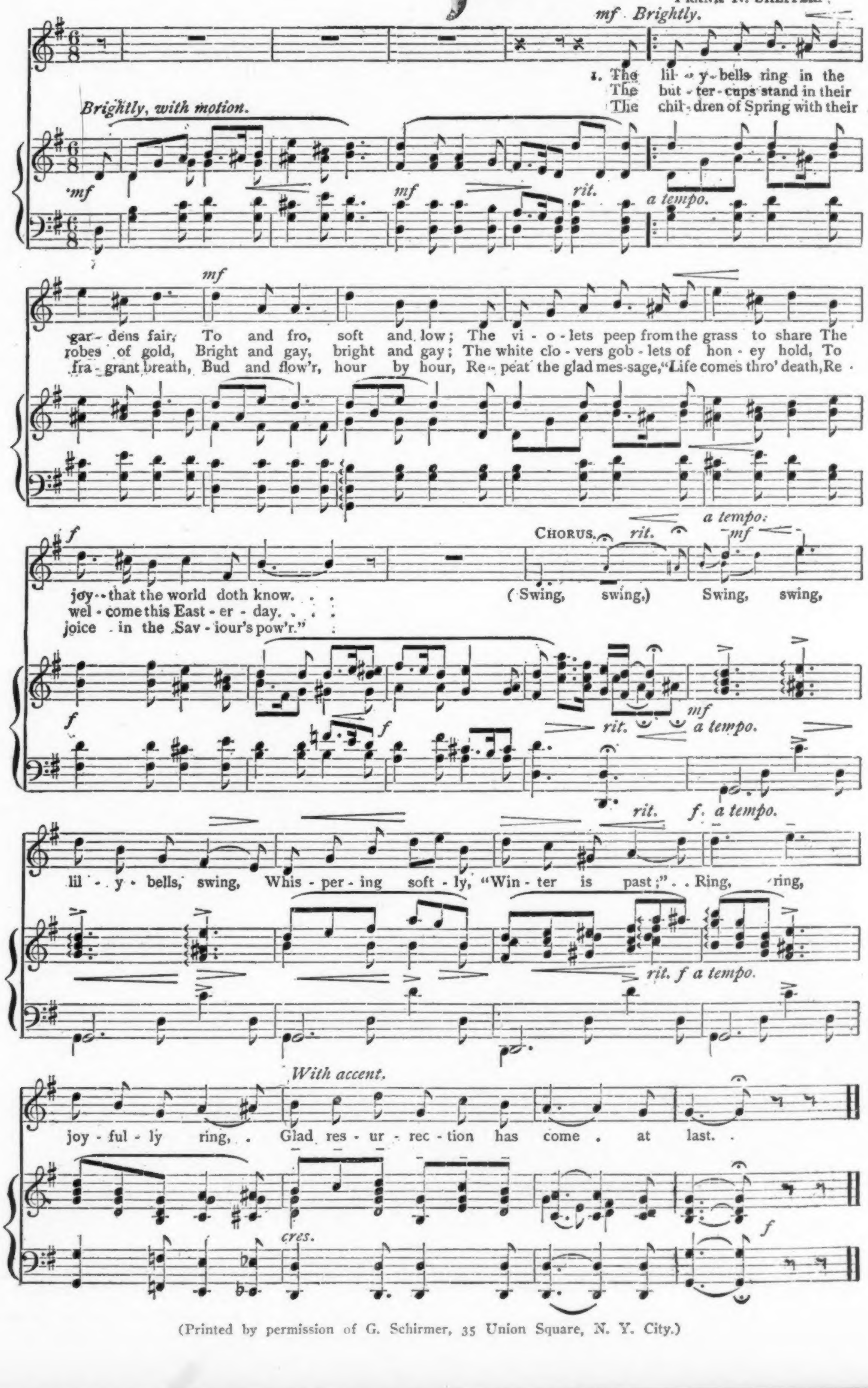
Silk mull makes up very prettily in this mode also, and may be self-trimmed with wide folds of the material or with white lace.

And then there are the sheer white swisses, point d'esprit and delicate nets that are to be so popular this season and are always so becoming and so practical, as by their aid, and two or more slips of different colorings, one may appear to possess a delightful variety of evening frocks and dancing dresses.

The mode is excellent also to develop in some soft pliable silk or wool veiling and to wear with a separate guimpe of mull, lace or fine India lawn, in which case the style is quite appropriate for dressy street wear during the Summer season.

Easter Carol

FRANK N. SHEPPERD.


mf Brightly.
1. The lil - y - bells ring in the
The but - ter - cups stand in their
The chil - dren of Spring with their
Brightly, with motion.
mf
rit.
a tempo.
gar - dens fair, To and fro, soft and low; The vi - o - lets peep from the grass to share The
robes of gold, Bright and gay, bright and gay; The white clo - vers gob - lets of hon - ey hold, To
fra - grant breath, Bud and flow'r, hour by hour, Re - peat the glad mes - sage, "Life comes thro' death, Re -
f
joy - that the world doth know.
wel - come this East - er - day.
joice - in the Sav - iour's pow'r."
CHORUS.
rit.
a tempo.
(Swing, swing,) Swing, swing,
f. a tempo.
lil - y - bells, swing, Whis - per - ing soft - ly, "Win - ter is past;" Ring, ring,
rit. f a tempo.
With accent.
joy - ful - ly ring, Glad res - ur - rec - tion has come at last.
cres.

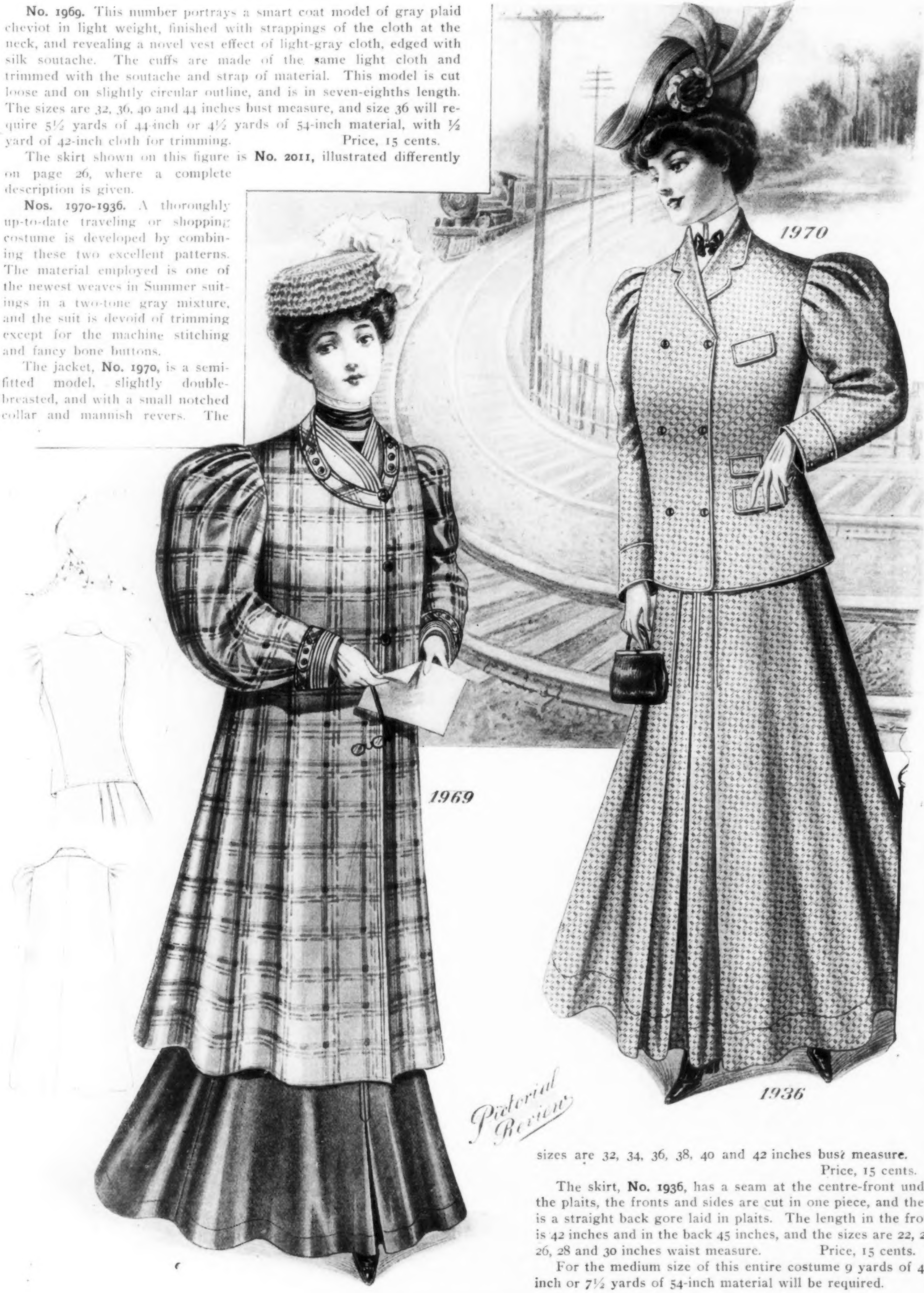
(Printed by permission of G. Schirmer, 35 Union Square, N. Y. City.)

No. 1969. This number portrays a smart coat model of gray plaid cheviot in light weight, finished with strappings of the cloth at the neck, and revealing a novel vest effect of light-gray cloth, edged with silk soutache. The cuffs are made of the same light cloth and trimmed with the soutache and strap of material. This model is cut loose and on slightly circular outline, and is in seven-eighths length. The sizes are 32, 36, 40 and 44 inches bust measure, and size 36 will require 5½ yards of 44-inch or 4½ yards of 54-inch material, with ½ yard of 42-inch cloth for trimming. Price, 15 cents.

The skirt shown on this figure is **No. 2011,** illustrated differently on page 26, where a complete description is given.

Nos. 1970-1936. A thoroughly up-to-date traveling or shopping costume is developed by combining these two excellent patterns. The material employed is one of the newest weaves in Summer suitings in a two-tone gray mixture, and the suit is devoid of trimming except for the machine stitching and fancy bone buttons.

The jacket, **No. 1970,** is a semi-fitted model, slightly double-breasted, and with a small notched collar and mannish revers. The sizes are 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



The skirt, **No. 1936,** has a seam at the centre-front under the plaits, the fronts and sides are cut in one piece, and there is a straight back gore laid in plaits. The length in the front is 42 inches and in the back 45 inches, and the sizes are 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 9 yards of 42-inch or 7½ yards of 54-inch material will be required.

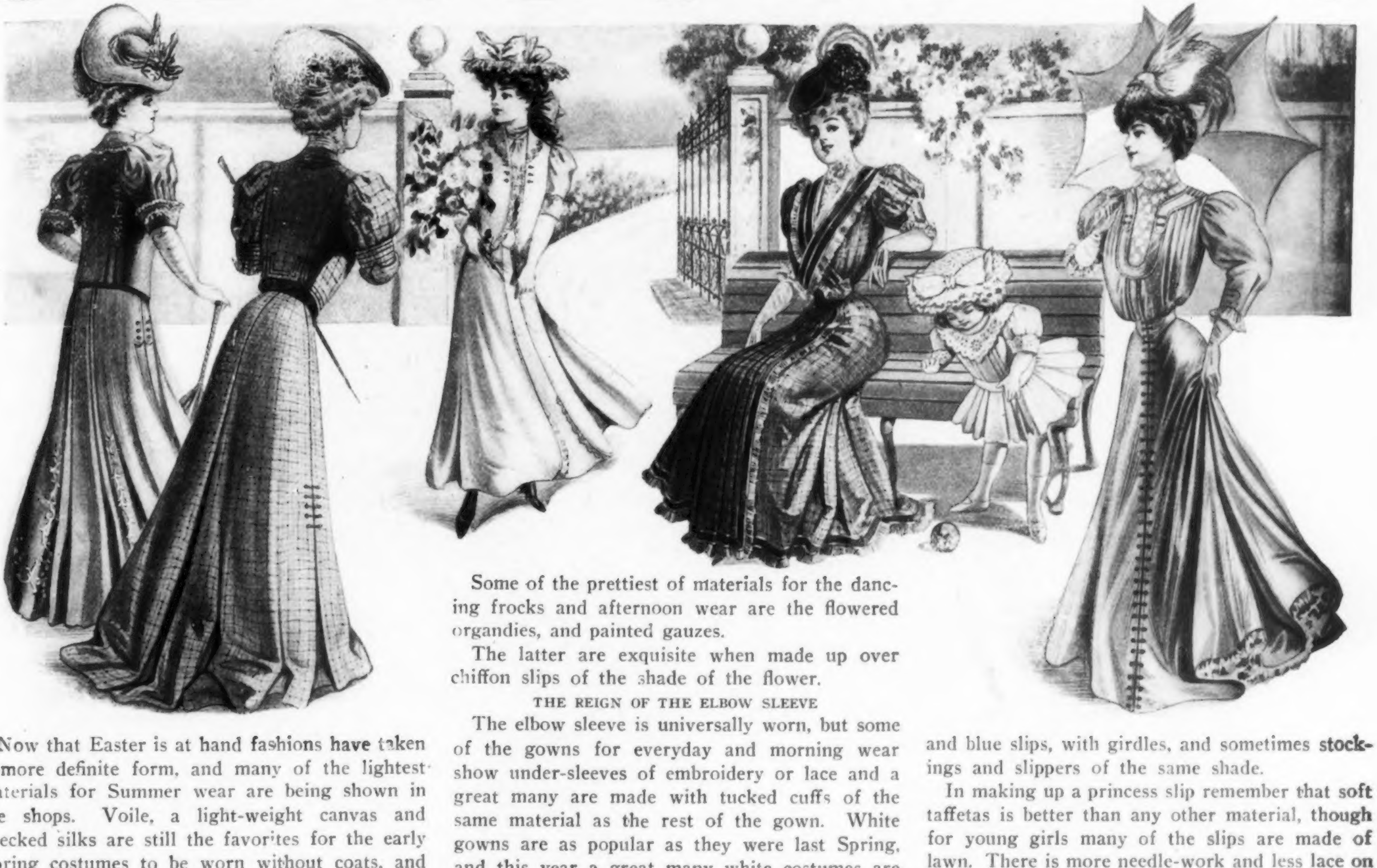
COSTUMES FOR TRAVELING

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns, see page 9.

The Realm of Fashion

As Seen in New York

(The fashions shown on this page can be developed from patterns illustrated in this issue.)



Now that Easter is at hand fashions have taken a more definite form, and many of the lightest materials for Summer wear are being shown in the shops. Voile, a light-weight canvas and checked silks are still the favorites for the early Spring costumes to be worn without coats, and are very attractive when made up over thin silk linings of contrasting color.

One seen recently and illustrated as figure IV on this page, was a dove-gray silk with a small pin-stripe check of black, made up over a lining of apple-green taffetas. The skirt closed on the left side of the front under a two-inch band of black velvet and a narrow accordion-pleated ruffle of the green taffetas which continued down and around the five-gored circular skirt.

The plain waist crossed in the front over a chemisette of gray lace laid over green silk, under a shawl collar made of two bands of the velvet and a ruffle of green silk like the skirt. The short puffed sleeves had a turned-back cuff of the velvet and silk. The small hat topping this costume was a fine black straw rolled high on the sides and filled in at the back and right with small pink rosebuds and finished on the left side by a large rosette and aigrette of green.

MATERIALS FOR SUMMER GOWNS

Many of the new thin materials when made up in gowns are strapped with cloth in the same shade. While veilings are nearly always on the top rung of popularity during the early Spring, they are not so durable as the heavier quality known as voile. Whether of fine or coarse weave, however, it is impossible to wear out a dress of this description, and somehow they do not seem to soil as quickly as taffetas and chiffon. The light or unusual shades are being more worn than has been the custom heretofore—Alice-blue and the many shades of old-rose dividing popularity at present. The different shades of mauve and lilac are exquisite, especially in the light Summer materials, silk muslin, organdie and mull; but in choosing this shade one must be more than careful, for a shade of mauve that is beautiful in the day-time will be quite ugly by gaslight.

Some of the prettiest of materials for the dancing frocks and afternoon wear are the flowered organdies, and painted gauzes.

The latter are exquisite when made up over chiffon slips of the shade of the flower.

THE REIGN OF THE ELBOW SLEEVE

The elbow sleeve is universally worn, but some of the gowns for everyday and morning wear show under-sleeves of embroidery or lace and a great many are made with tucked cuffs of the same material as the rest of the gown. White gowns are as popular as they were last Spring, and this year a great many white costumes are worn in the street, made up with the ever-popular Eton or the newer pony coat. Long skirts are again coming into fashion for the street, and even the short ones are several inches longer than last season, some of them barely clearing the ground. Accordion-plaiting is once more coming into favor, and batistes in dark blue, gray or tan are being made up in the ever-popular shirt-waist suits, which are so useful for shopping or traveling in and out of town.

FROCKS FOR GIRLS

Simplicity is the keynote for frocks for girls from thirteen to seventeen, and any one following this principle cannot go far wrong, though dresses for girls of this age are more of a problem than their younger brothers and sisters, for the Russian blouse answers every purpose up to the age of twelve, even in the more dressy frocks, which are made along the same lines. For the everyday dress and suit the more serviceable linen, madras and piqué are used. Sheer muslin, dotted swiss and batiste make pretty dresses for afternoon and evening, especially when worn over pink and blue slips, with girdles, and sometimes stockings and slippers of the same shade.

In making up a princess slip remember that soft taffetas is better than any other material, though for young girls many of the slips are made of lawn. There is more needle-work and less lace on these frocks than formerly, in fact few dresses for young girls have any lace on them at all. The newer shadow embroidery leads, although all kinds are fashionable. Collarless necks are a feature of nearly all of these blouses and even a great many of the gowns are made in this way. However, this style is not becoming except to the very youthful, so collars of every description are being used. The flat collar that went out of fashion several seasons ago has again come into its own.

Parasols in nearly every case match the gown, but white embroidered ones will answer with nearly every white gown, and at the most three or four will carry one through the whole Summer.

Foulard is again coming forward, and nothing is more serviceable for a dressy church costume during the Summer. Radiant foulard is very brilliant and is of very light-weight and as soft as crêpe de Chine, with small designs on pale grounds. There are some satin-finished foulards, but these are not as new as the former.

THE QUESTION OF DUST COATS

Now that the season has arrived where many people are moving to their country houses near town the question of dust coats has come up again. Nothing nicer for this kind of a garment can be found than pongee and the looser and more roomy a garment of this kind is the better. Separate wraps are to be loose and of soft cloth or moiré, for the stiff moiré is no longer used. The new material is of silk and wool finely ribbed and as soft as crêpe de Chine.

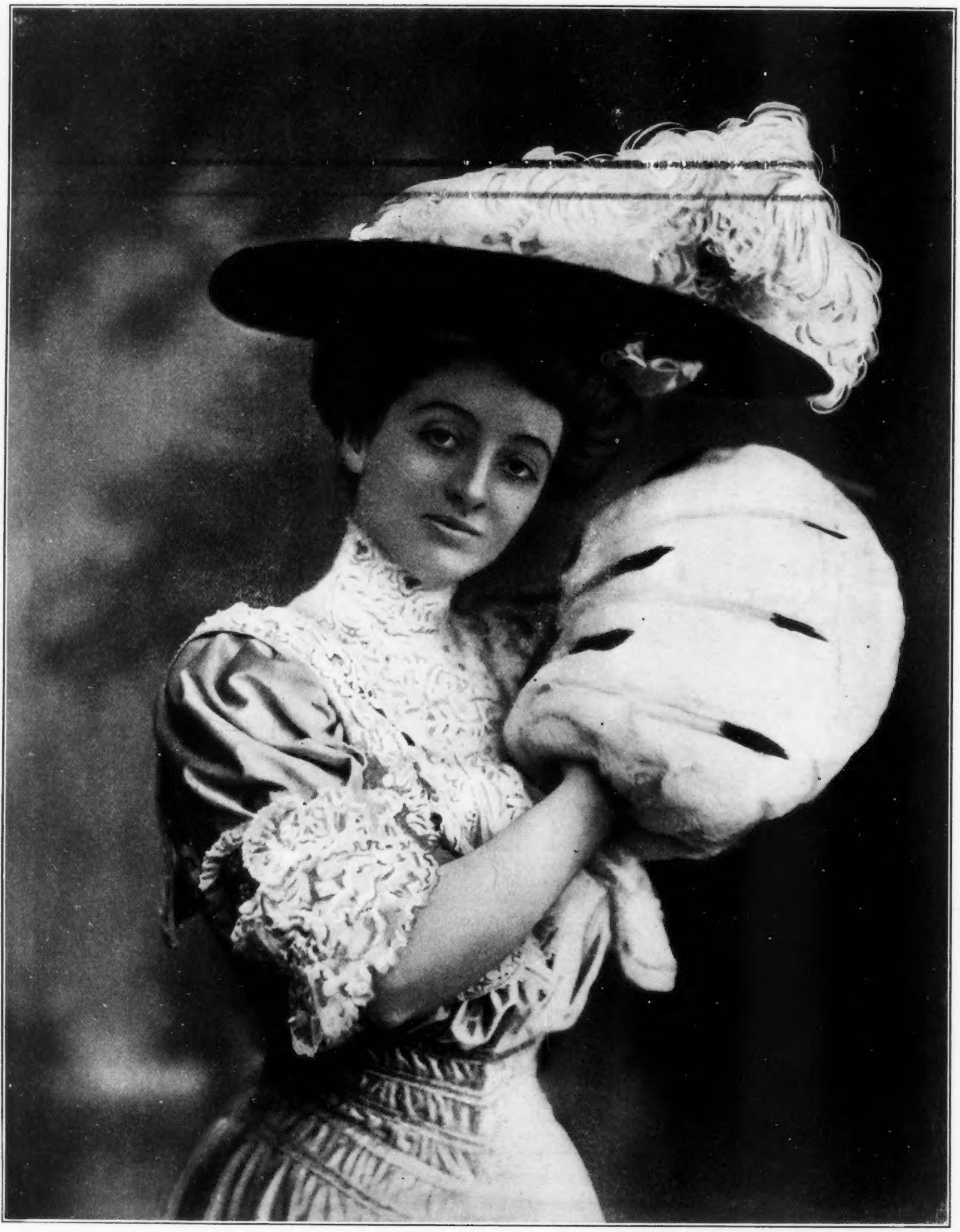
One of the novelties seen lately was an elbow-length glove, which was detachable at the wrist, being held in place by patent fasteners, allowing for the hand portion to be removed while that which covered the arm could stay in place.

OUR PINNED PAPER PATTERNS

Any of the models illustrated in our plates or on the cover of PICTORIAL REVIEW will be cut in pinned paper patterns, if desired, in stock sizes, at the following prices: For ladies, $2.00 for a waist or coat; $1.50 for a skirt, and $3.00 for an entire costume. For children, coats, $1.50; skirts, $1.00; entire costume, $2.00. If these are cut to special measure they will cost 50 cents extra for each garment.

Society Favorites

III. Miss Vera Pierpont Gilbert

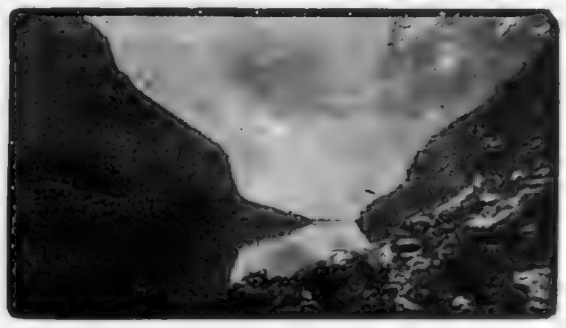


Photograph by Aimé Dupont

Miss Vera Pierpont Gilbert is the charming young daughter of Mr. and Mrs. C. P. H. Gilbert, of 33 Riverside Drive, and of Newport. Miss Gilbert made her début last Summer at Newport and was a great success during her first season. Her beauty is distinguished by rich brunette coloring, large, expressive eyes, lovely brown hair, and a charming figure.

Her ancestry is illustrious and from both sides has she received the qualities that accompany gentle blood and breeding. Her paternal grandmother was one of the Pierponts, of Brooklyn, and from her mother's side she has also inherited unusual beauty. With these qualifications, added to a fine disposition, her social prestige is assured.

Jeannie



A Story With an Easter Ending

By Robert M. Edwards

CLIFFORD BRETON, surrounded by his traveling bags, sat lazily with his feet on the balustrade of Frau Moeller's *pension* at Lucerne. Extending from the porch-rail to the old stone wall was a sweep of lawn. Beyond its dew-sprinkled grass blades, and the wall, was the shore of Lake Lucerne—the most noted and most beautiful lake in all Switzerland. Breton was thoughtful and quite in the mood for the enjoyment of the scene which Nature had spread before him. It was a fair June morning and the sun kissed the bald tops of the Alps, whose shadows were reflected by the mirror-like waters. The climbing roses, clinging to the porch trellis, nodded their fragrant heads responsive to the gentle breezes which floated over the lake. The birds chirped and hopped about in merry play. With such a view it was little wonder that Frau Moeller's was the favorite *pension* of the lake of the four cantons.

Clifford Breton was a typical American; tall and handsome. His dark brown eyes were most expressive, and, together with his delicately arched lips, silently proclaimed him the gentleman that he was.

His sojourn at the *pension*, of a brief fortnight, was about at an end, and a bare half-hour alone was his in which to drink in the beauties about him—the majestic mountains, the lake, and, withal, the superb rusticity of Frau Moeller's picturesque shelter.

In half an hour he would be on his way to Basle, thence down the Rhine, and, within a brief period, off to America—and home. In deep meditation he looked far down the lake and almost imagined he could see the pretty chapel of that brave Swiss warrior—William Tell. Closing his eyes for a moment he dreamed, for the while, of the lofty Rigi, of the pretty village of Vitznau at the Rigi's craggy base, of the rock-hewn Axenstrasse and of the sculptured lion—only a short walk distant—with its tearful eyes, silently mourning Switzerland's lost ones, and of much else that he had seen during his only too brief stay in the land of Tyrol. He thus enjoyed the revery while a thousand birds pleaded with him in swelling chorus to remain in their echoing land of mountains.

Clifford Breton had viewed the best of Europe's scenery, but there was only one Lucerne. Even the contemplated Rhine scenes, which lay yet beyond, held little allurement for him, because he was leaving all these—perhaps forever—was leaving *"la belle Suisse."*

But was it alone because he was leaving Switzerland that his heart was heavy, or, was it——?

Clifford Breton was a lonely tourist when, two weeks before he had given his name and address to the good Frau for record in her little book. Most of the guests chattered like magpies, at luncheon and at dinner, about their many adventures of the day. But there were two who did not—and Breton had noticed it directly. They were in bold contrast—both with themselves and with those about them.

One of the pair was an elderly woman of sedate ways and an aggressive pompadour. She wore a vulgarly large cameo pin, as well as a continual expression of severity. She was, in fact, Breton thought, "a neat, caustic old ogre."

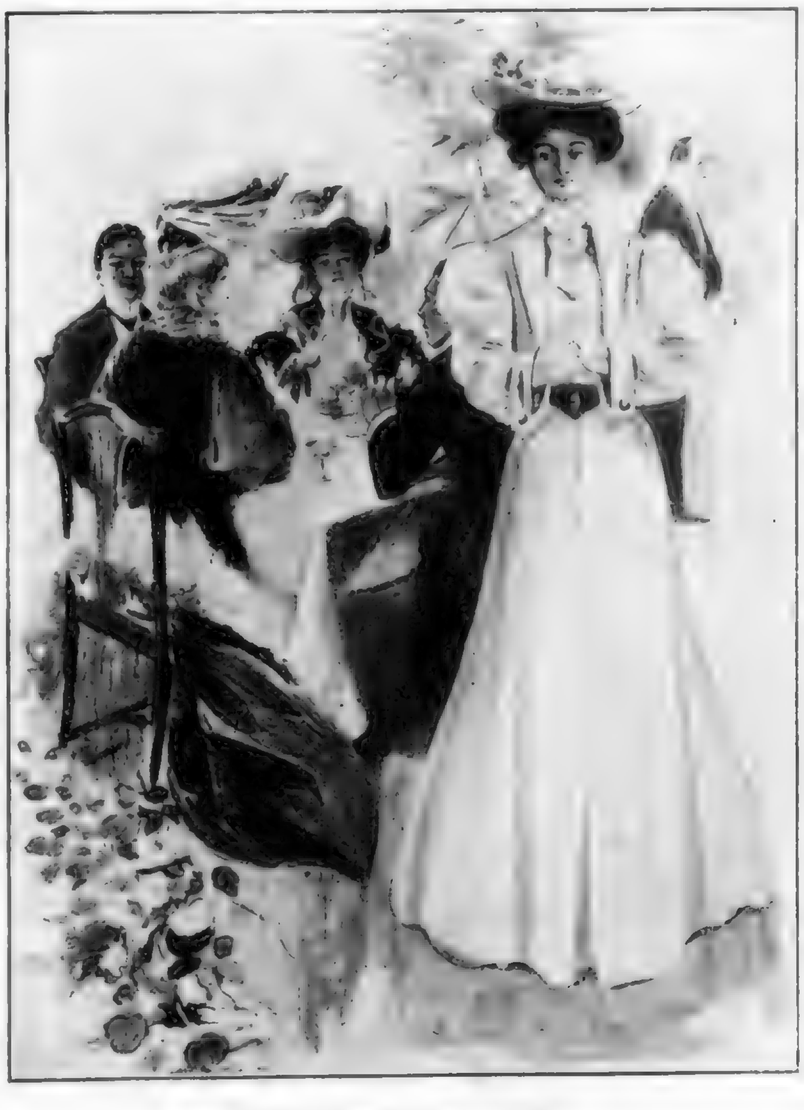
When Breton compiled in his mind this estimation of her, he smiled with a certain self-satisfaction and felt better. The girl, who sat beside her at the table, was perhaps, eighteen. She was sweet, gentle and—alas for her! obedient. Her face was ever sad and contemplative. It was evident that she was Scotch, for her soft eyes, and softer brown hair, bespoke her country as clearly as words could have done.

The "Ogre" was unmistakably a direct descendant of Rob Roy himself. In fact the needle-plying veranda ladies declared that she had deluged, with a pitcher of water, a lot of song-birds outside her window, on the morning of her arrival; she declaring that "the screeching things" prevented her from catching the entire volume of "music" which burst, with uncertain forte, from the pipes of a bag-player, who, in his kilties, had wandered toward the *châlet* to discourse the discords which ever charm the Scotch ear.

"There is no denying her nationality," Breton remarked, one morning to an American girl tourist. "I'll warrant she knows every nook and dungeon of Edinburgh Castle by heart."

Breton concluded that the "Ogre" was an aunt, or, at most, a foster mother; for he was certain she had never looked an own mother's love from an own mother's eyes. Her's were harsh, cold and icy.

The expression of the girl was ever melancholy. There was a faraway look to the eyes; a dreary, pleading gaze, which told that she had never lived 'midst childhood's joys, but rather that she had been a caged bird, whose real place was amongst the woods and waterfalls.



"HER NAME IS JEANNIE!"

"The 'Ogre' is her jailer," Breton thought intuitively, "and I hate her at first sight."

The soft brown eyes of the girl seldom looked up; but, once in a great while, a furtive glance would find its way out of the open porch window and rest fixedly upon the distant mountains, where grazed the free-to-go-where-they-would chamois.

Once the sweet-faced girl observed the look of study on Breton's face and, for some reason, she sat as if spell-bound. It was at the dining-table and she was as one transfixed, with her fork uplifted—like an eating automation which had run down just at the wrong juncture. Breton, noting the embarrassment, immediately resumed his conversation with the happy-voiced American girl at his right. Instantly observing the interruption in the meal the "Ogre" said: "Jeannie, eat your dinner!"

"Her name is 'Jeannie,'" quickly noted Breton to himself, "'Jeannie'—as sweet a name as the owner of it is sweet and pretty."

Jeannie blushed at the "Ogre's" blunt rebuke, trembled a bit, gave her little head a nervous toss, choked a little with embarrassment and said not a word but finished her meal in silence. Then she followed the "Ogre" to their apartments, to be with her, shut in until another day broke.

The guests declared the pair never mingled with them, or enjoyed the evenings and moonlight. It was during another meal that the eyes of the pensive sweet-faced Scotch lass met those of Breton. He smiled a pleasant recognition. The "Ogre" being employed for the moment in wrapping an unusual quantity of spaghetti about her fork did not observe the exchange of glances. Breton's eyes spoke all that conventionality forbade his tongue to utter: "You have my sympathy—poor caged bird; you need a word, a laugh, action, association, encouragement, freedom. Let this smile bear each to you, my dear little Scotch heart!"

Sitting here, upon the veranda, with the last moments of his stay fast fleeting, Breton felt that she had surely received his early mental telegram. He was thinking of her—of "Jeannie."

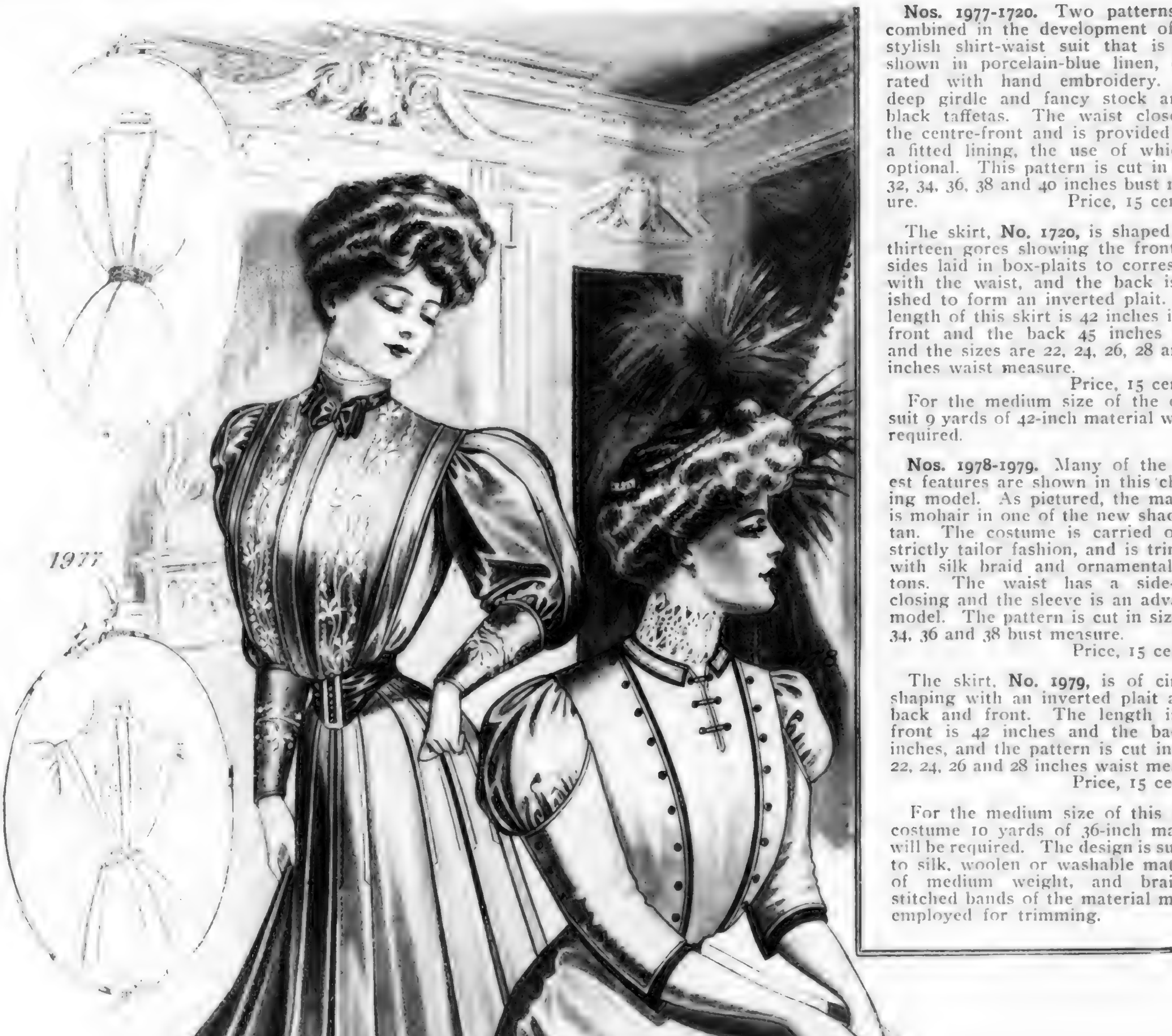
Not more than three times had he seen her during his sojourn. Perhaps she had seen him oftener—from the blinds of her prison—but likely not, for the vigilant "Ogre" was ever at hand and usually alert. They had exchanged no word—only a look. Breton's revery was interrupted by Carl, the porter, who called to announce that the train would leave in just ten minutes, and incidentally to pick up the traps of travel about his chair and bear them to the near-by station. Breton nodded acknowledgment to the porter and was about to depart when something bade him tarry. What was that strange, unseen something? He was alone on the porch. The others had left. Breton looked about him. There was no one near; and yet, something held him. He looked about him again and the "something" proved to be the influence of a woman's presence. A woman and, yet, a girl.

It was Jeannie.

Breton raised his hat in recognition of her smile. Jeannie spoke—spoke her first words. The sound of her voice was that of an angel to Breton's eager ears: "Good mornin'! Gang ye awa?"

"Yes," answered Breton, "I go this morning, almost directly."

(Continued on page 13.)



Nos. 1977-1720. Two patterns are combined in the development of this stylish shirt-waist suit that is here shown in porcelain-blue linen, decorated with hand embroidery. The deep girdle and fancy stock are of black taffetas. The waist closes at the centre-front and is provided with a fitted lining, the use of which is optional. This pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

The skirt, **No. 1720,** is shaped with thirteen gores showing the front and sides laid in box-plaits to correspond with the waist, and the back is finished to form an inverted plait. The length of this skirt is 42 inches in the front and the back 45 inches long, and the sizes are 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the medium size of the entire suit 9 yards of 42-inch material will be required.

Nos. 1978-1979. Many of the newest features are shown in this charming model. As pictured, the material is mohair in one of the new shades of tan. The costume is carried out in strictly tailor fashion, and is trimmed with silk braid and ornamental buttons. The waist has a side-front closing and the sleeve is an advanced model. The pattern is cut in sizes 32, 34, 36 and 38 bust measure. Price, 15 cents.

The skirt, **No. 1979,** is of circular shaping with an inverted plait at the back and front. The length in the front is 42 inches and the back 45 inches, and the pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 10 yards of 36-inch material will be required. The design is suitable to silk, woolen or washable materials of medium weight, and braid or stitched bands of the material may be employed for trimming.

DRESSY SHIRT-WAIST SUITS

Tissue Paper Patterns of the Above Design, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

(*Continued from page 11.*)

"Say soon?" The sweet eyes dropped and, with the tremor of her voice, betrayed the treasured fact that there was one who would miss him.

"My train is whistling now. I must go immediately. I've been dreaming—and too long."

"Will ye tak something for a gift?" asked Jeannie, as innocently as might a child of seven.

"You are good to offer it—of course I will."

Jeannie darted into the French window and out again, like a flash. Her hands trembled with nervous excitement.

"It's our aine Scotch heather from our aine Scotch hills."

When she had pinned the pressed blue flower upon the left lapel of his coat her hand fell into that of Breton. He thanked her as their eyes looked the words. "Good-bye."

"Jeannie!" The cry came from the chamber within.

"Yes, auntie, coming!"

Jeannie walked slowly backward to the window and her hand returned the wave of Breton's as he hurried beyond the gate.

Breton barely reached the carriage as the doors were being locked by the guards. He sank into the cushioned seat of the compartment a moment later and was soon whizzing on toward Basle. He carefully unpinned the flower from his coat and kissing it, placed it in an envelope.

* * *

It was three years later that Breton sat in his lonely bachelor apartment near Broadway. It was another of those bright June mornings; but the only mountains he now saw about him were those of brick, iron and steel—a sorry substitute for the mountains of never-to-be-forgotten Switzerland.

His thoughts had often been of Jeannie, and they were of her now—of Jeannie and her jailer, the "Ogre." Half aloud to himself he said:

"I wonder whether the 'Ogre' still lives? They are generally everlasting. They live to steal individualities, to crush out souls and to spoil lives. And Jeannie—sweet little brown-eyed Jeannie! I wonder whether she still lives and if she ever thinks of me? Will my sweetheart of a moment, my heather-bell angel of the Alps and I ever meet again? Or are we two of the innumerable 'ships that pass in the night?'

"Ships that pass in the night
    Speak each other in passing,
Only a signal shown
    And a distant voice in the darkness.
So on the ocean of life
    We pass and speak one another;
Only a look and a voice—
    Then darkness again—and a silence."

Breton crossed the room to his case of books and took from the shelves a well-worn volume of Scott. Turning to a favorite poem he picked a flower from between the pages. He pressed the tender token to his lips, replaced it and sighed. Then he donned his coat and hat and a moment later was out of the elevator and standing near one of the two granite columns at the entrance of the building—the rooms of which spoke either the contentment or the misery of bachelor life. The usual crowd was hurrying by. One little figure there was, neatly attired in black, which instantly riveted his attention.

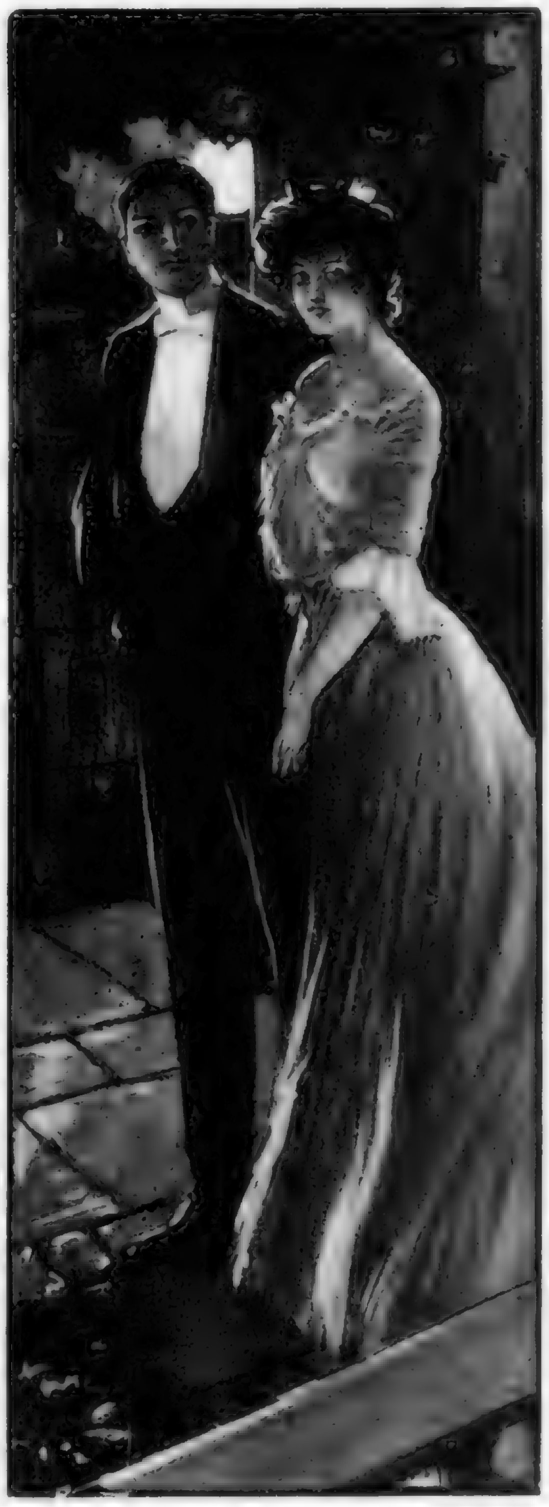
"Jeannie!" spoke Breton. His tone was much louder than he would have used had not the surprise of discovery overwhelmed his usually pacific self.

"Why! Mr. —— Mr. —— Mr. Heather!" was the only reply.

And the two grateful hands of the man held the two smaller ones of the woman, while two pairs of eyes met and saw nought else.

"It's a little odd she died," thought Breton, as he lighted his after-dinner cigar that evening, "but they do—sometimes. Jeannie is taller now and looks well in black; but she has promised to wear white—and for me."

* * *



"PASSED OUT INTO THE MOONLIGHT WITH PERFECT JOY IN THEIR HEARTS."

There was "a little church around the corner," and a week from the day the two met—it was Easter Monday evening—Clifford Breton and Jeannie MacPherson entered it. Jeannie was a picture in white. She carried a bouquet of forget-me-nots.

When the organ pealed forth the recessional the Easter lilies on the altar wafted, by a fresh Spring breeze, nodded their heads in happy congratulation, and Breton and his bride passed out into the moonlight with perfect joy in their hearts.

The Wife of a Stingy Man

By Hilda Richmond

A group of ladies had been discussing the question of unfortunate women and had gone up and down the list of distressed females from the woman who had to work for her own and children's support to the hopeless invalid. They were all happily married and the hostess had no fear of family skeletons, so she offered a prize to the one who could present the most convincing five minutes' argument in favor of the woman she thought most entitled to sympathy. The prize, a beautiful picture of that unfortunate woman, Mary Queen of Scots, was unanimously awarded to the woman who championed the cause of the stingy man's wife.

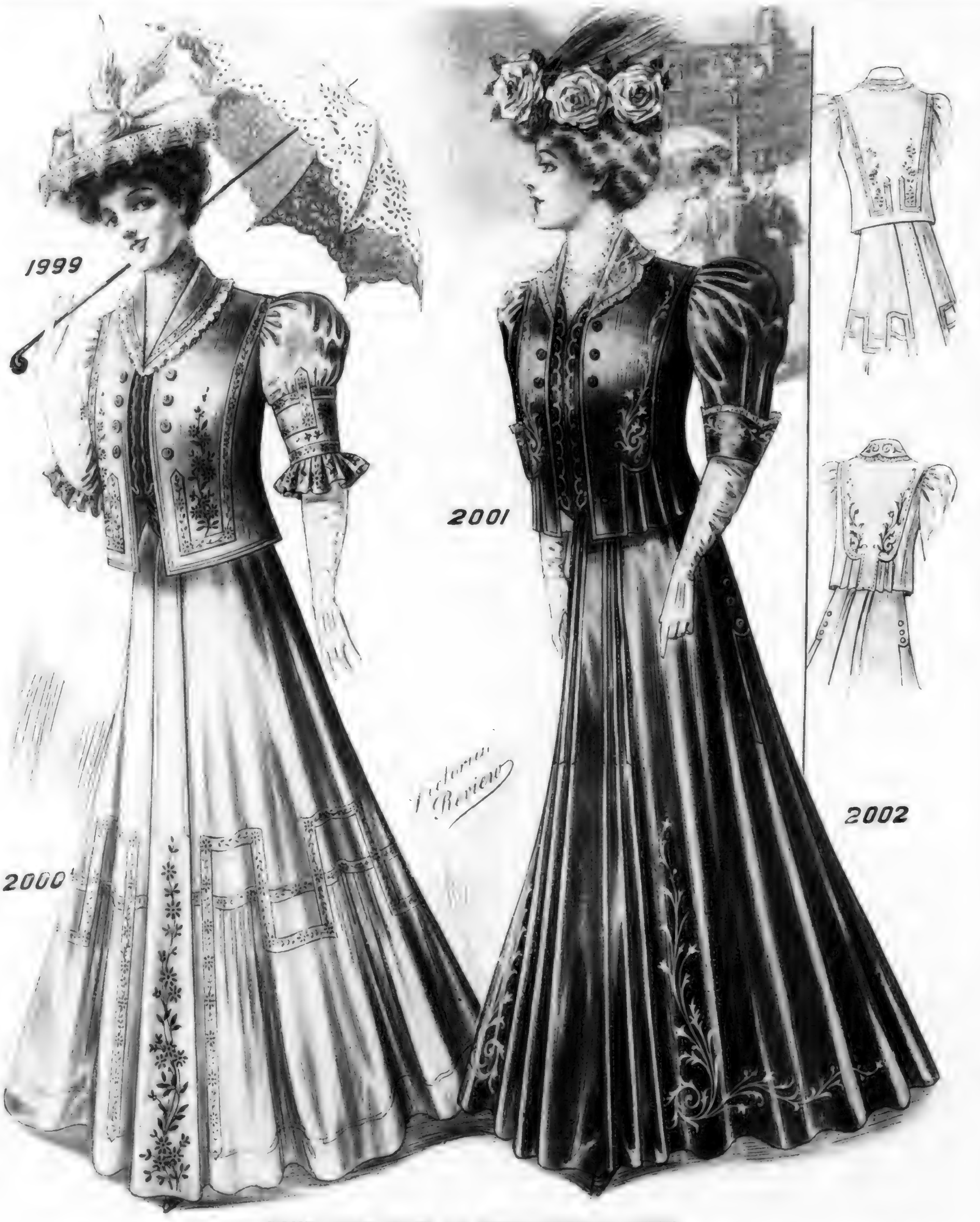
"It is unfortunate, of course, for the widow to be compelled to take in washing to support her family,' she said, "but she can spend her money as she pleases. I have a friend who never has a single penny unless she gets it by trickery. I have known her to order things she could not possibly use in the stores and sell them to the washerwoman or servants to provide herself with a little bit of spending money." She went on to tell of the misery endured by women whose husbands never allow them a bit of money without demanding an account of every cent spent, and those unfortunates who are at liberty only to have things charged at certain stores, until the little group declared her arguments were unquestionably the best.

Then the ladies fell to telling stories of the stingiest men they knew and, if the old saying about burning ears is true, some gentlemen must have been uncomfortable that afternoon. Not in a gossiping way, but merely stating facts, they told of men who allowed their wives no money for church, for the small things all women like to purchase without having to explain why they do so, for gifts, for charity and all the needs of the wife and housekeeper. It is a fine thing to be able to have the necessaries of life charged in a good store, but a much better and more enjoyable way of living to have a fair share of the spending money to buy according to the dictates of one's own judgment.

Some one has said the whole machinery of church fairs and exchanges and entertainments grew out of the fact that many women can help along by baking a cake or donating a few loaves of bread to the exchange, and their husbands be none the wiser. Be that as it may, the ladies who have solicited for any charitable undertaking will tell you the wives of stingy men eagerly welcome anything that offers them a chance to assist without spending money. One unhappy lady always sent double her allotment of food to the church suppers, because in no other way could she help along with the work. Outwardly she was meek and submissive to her husband's dictates, but when she could send a delicious cake, some of her choice preserves and other good things from her well supplied kitchen to a church or charitable supper, life took on a faint rose hue and her self respect revived. And this was the wife of a prosperous business man who was considered a model husband and father, and of whom the newspapers said, "Our esteemed fellow-townsman," when his name was printed.

Christmas and all other holidays are times of mourning rather than days of gladness to the penniless woman. I have known sensitive souls to resolutely avoid the gay shops at the holiday season because of empty purses, and many a woman has welcomed the illness that furnished an excuse for lack of Christmas gifts at this sacred time. To receive and never be able to give is dust and ashes to the generous, high-souled woman, but she is powerless unless she resort to strategy to obtain money or spend her spare time manufacturing presents. Even the latter method has its perils, for some one is sure to thank the donor publicly and lead to embarrassing questions. Often widows are reproached for what seems reckless extravagance when they suddenly come into possession of their husband's property, but they may be merely enjoying the first fruits of their release from bondage and should not be judged too harshly.

The woman who has made a "bad bargain," as shrewd people express it, in a matrimonial way must hide her sorrows under a smile, even when disposed to warn young girls of the dangers of marrying in haste. To the world she must present a faultless appearance and pass for a happy wife in her well-fitting garments and as the mistress of a well furnished home. Wearing her heart on her sleeve would be worse than useless, so she must struggle along with her little devices for obtaining money, her sense of shame when occasion demands money and her living hypocrisy till death releases her in one way or another. The greatest sinners in the world are the ones who pass for saints and the stingy man quite often comes under this head.



PONY COAT SUITS OF EMBROIDERED LINEN

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

Nos. 1999-2000. This jaunty pink suit is made in one of the new embroidered linens that will be popular the coming season. The jacket is shaped similar to the Pony coat, and has a sleeve in elbow length, a rolling collar and a set-in vest. This pattern is cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.

The skirt, **No. 2000,** has a full-length front and back gore laid in a box plait, with circular sides lengthened by a plaited flounce.

The skirt is 42 inches long in the front and 45 inches long in the back and the pattern is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 9 yards of 42-inch material will be required.

Nos. 2001-2002. Portrays another variation of the popular coat suit, also made of linen in pale blue embroidered in white. Ornamental buttons and lace edging supply further decoration. The sleeve is in elbow length and the collar is wide and rolling. This pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.

The skirt, **No. 2002,** illustrates one of the new and fashionable models of gore shaping, being developed in six gores with set-in plaited sections at the side seams.

The skirt is 42 inches long in the front and 45 inches long in the back, and the pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.

For the medium size of this entire costume 8 yards of 54-inch material will be required.

The Quest—A Story of "Pietro, Violin"

By Frank H. Sweet

IT was a cheap lodging-house, where as many as two or three families sometimes occupied one room or cellar, and perhaps took boarders. The newly arrived emigrants from Italy who could not speak English, or who had little money, often came here, and, if economical or shiftless, very likely remained. The more ambitious and energetic soon went in search of better quarters.

Pietro was the name given by one of these new arrivals, and though the clothing he wore was coarser evidently than what he was accustomed to, yet it was so much better than his surroundings that the other lodgers looked at him askance. The morning after he came the proprietor went to him.

"What is your business?" he asked abruptly.

Pietro did not even look toward him. They were standing by the door, and the eager, restless eyes were scanning the people in the street.

"I paid you my lodging last night, for a week," was the cold answer.

"Yes, I know-a," with less aggressiveness in the voice, "but I help my countrymen to make a start. If you hand-organ man, I have hand-organ to rent; if you grind knife, or sell fruit, or work-a by day, I have grindstone and push cart, and I know where hire you out. I help my countrymen."

"Thank you, but I do not need your assistance."

The proprietor frowned angrily, his small black eyes studying his lodger with open suspicion. Pietro's fingers were long and white, and there were no unwashed accumulations upon his neck and face and behind his ears, as was the case with all the other lodgers; and then he talked pure American, better than he himself, who had been in the country ten years.

"Got-a more money to pay?" he demanded.

"We will see at the end of the week," was the absent reply. Pietro's thoughts were so evidently preoccupied with the street that the proprietor turned away, his face darkening.

"Well," he snarled back, "you better be careful. The police court be close by, and they watch sharp."

That evening a reporter was walking along the sidewalk, his eyes open for local color. Opposite the lodging-house he suddenly paused. The low, yearning cry of a violin was floating out, falling now almost into silence, as though in despair, and then rising, rising, entreatingly, imperiously, sweeping all before it, until one's very soul demanded to be released to go in answer. It was not the work of an amateur, or of an ordinarily good player, but of a master, such as may be heard at rare intervals uptown, but never on Elizabeth Street. The reporter listened until the last note died away in a low sob, and then went into the lodging-house. But the player was sitting at an open window in an upper room, and would not be disturbed.

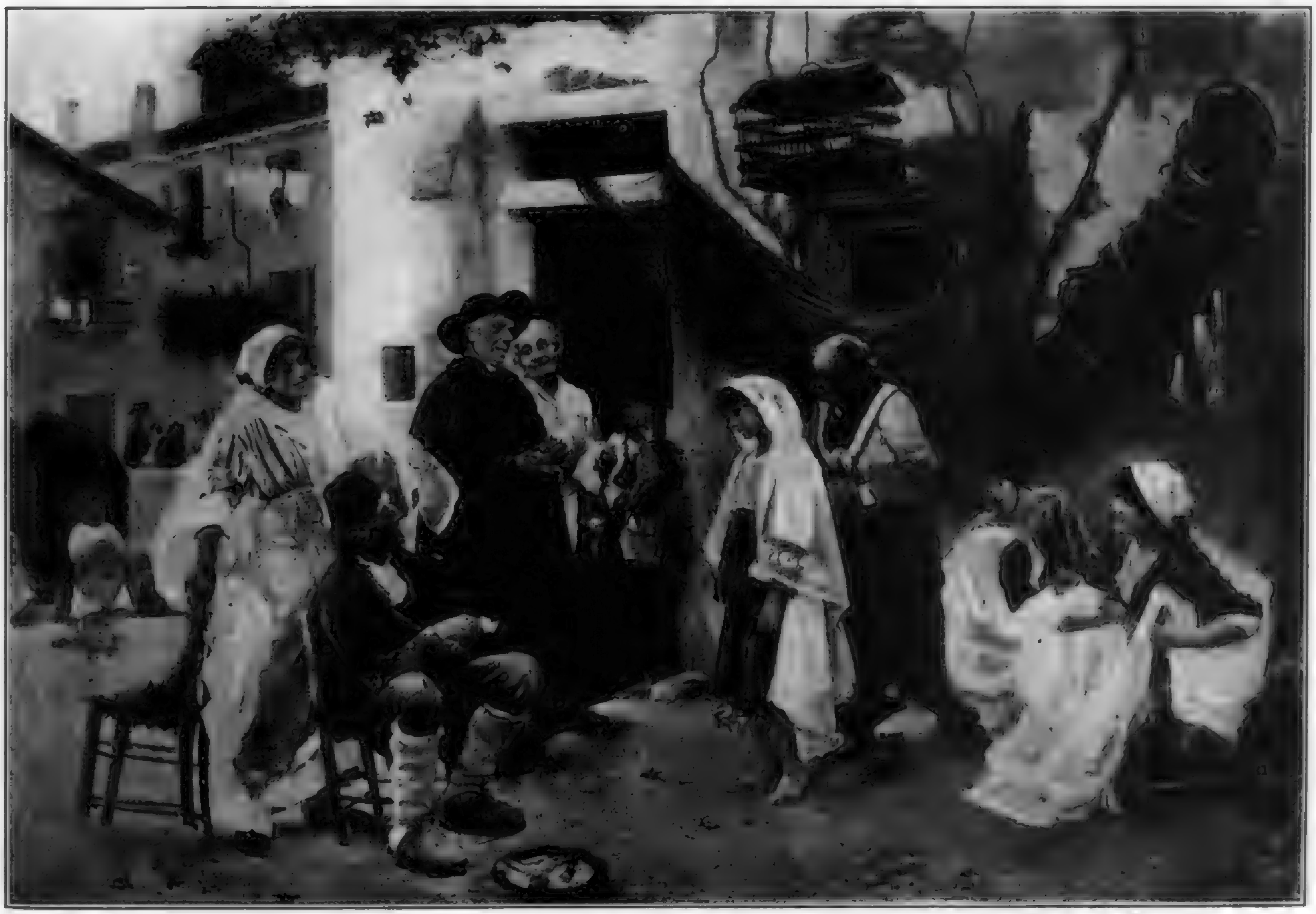
All through the night the sobbing wail and the imperious entreaty lingered in the reporter's brain, at his desk in the Park Row office, in his own lodging-house, and finally entering into his dreams, and always as of something half remembered. And the next day, while gathering news at the clubs, in the emigrant office, at the police stations, the notes still floated tantalizingly in his thoughts. But it was not until he went to the grand opera in the evening that he remembered. It was a little Italian love-song, and had been played in that very theatre two winters before.

A few evenings later he was again in Elizabeth Street, and once more heard the wailing sobs and imperious entreaty, but this time several blocks lower down. The player was sitting on a box behind a bootblack's stand, his head bent low over the violin, but his eager, restless eyes studying the people that were passing or gathering about him. Again the reporter tried to interview him, and again was repulsed. After that, whenever he went to the Italian quarter in the evening, the violin was sure to be playing the same exquisite love-song, but always at a different part of the street. And no matter how important his engagement or limited his time, the reporter paused to listen to the master hand, until the music died away in its last sob. One day he went to the manager of an opera.

"Look here,' he said, "there's a fellow down on Elizabeth Street who can play better than anyone in your employ. It may be worth your while to see him."

The next evening Pietro played on a corner where there was a great deal of passing. The two listened until the last low note had died away, and then sought him. On the manager's face was an expression of amazement.

(*Continued on page 17*)



(*Copyrighted*) Painting by Henry Woods, R. A.

PREPARATION FOR A FIRST COMMUNION

COSTUMES FOR SPRING WEAR

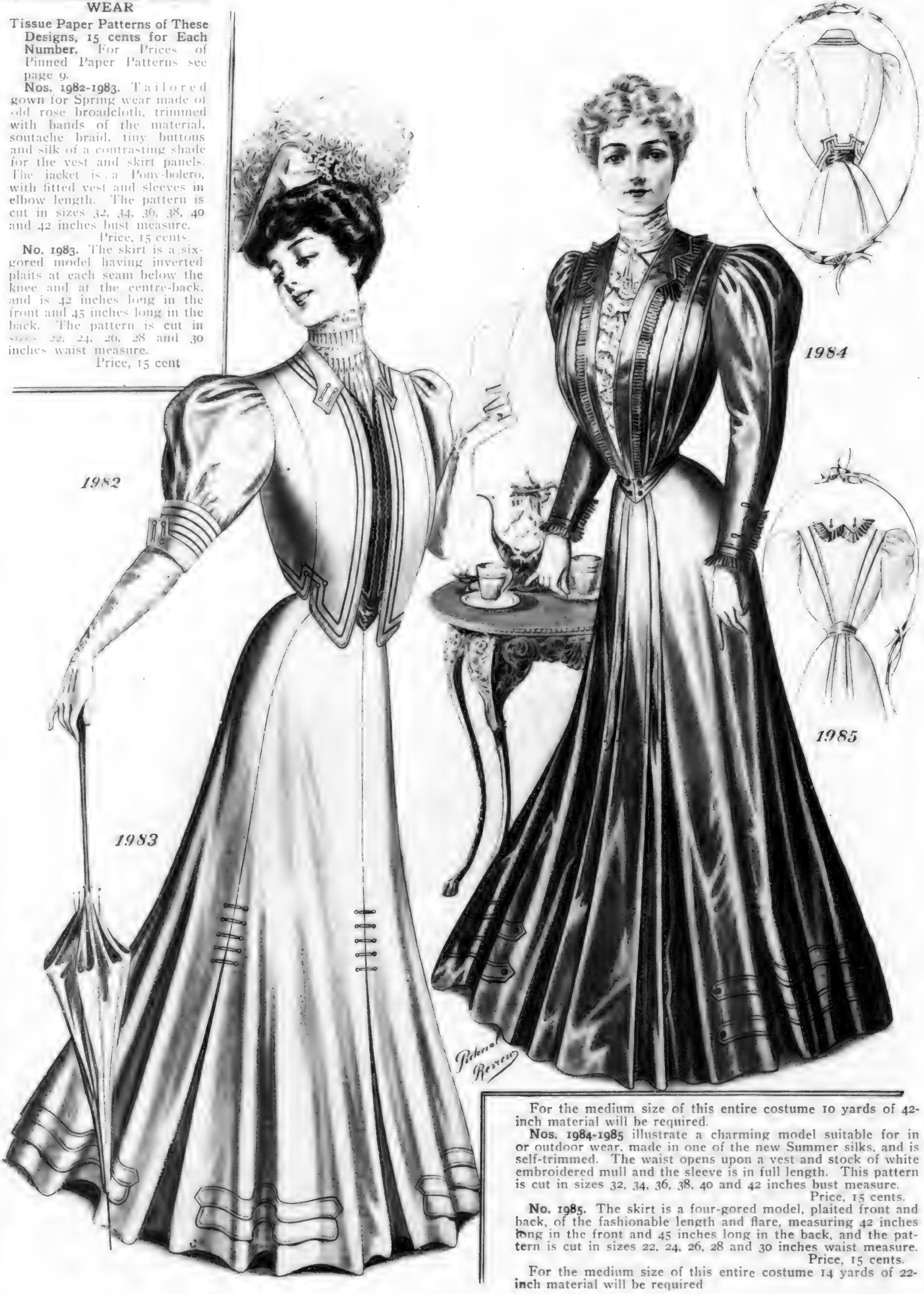
Tissue Paper Patterns of These Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

Nos. 1982-1983. Tailored gown for Spring wear made of old rose broadcloth, trimmed with bands of the material, soutache braid, tiny buttons and silk of a contrasting shade for the vest and skirt panels. The jacket is a Pony-bolero, with fitted vest and sleeves in elbow length. The pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure.

Price, 15 cents.

No. 1983. The skirt is a six-gored model having inverted plaits at each seam below the knee and at the centre-back, and is 42 inches long in the front and 45 inches long in the back. The pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cent



For the medium size of this entire costume 10 yards of 42-inch material will be required.

Nos. 1984-1985 illustrate a charming model suitable for in or outdoor wear, made in one of the new Summer silks, and is self-trimmed. The waist opens upon a vest and stock of white embroidered mull and the sleeve is in full length. This pattern is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure.

Price, 15 cents.

No. 1985. The skirt is a four-gored model, plaited front and back, of the fashionable length and flare, measuring 42 inches long in the front and 45 inches long in the back, and the pattern is cut in sizes 22, 24, 26, 28 and 30 inches waist measure.

Price, 15 cents.

For the medium size of this entire costume 14 yards of 22-inch material will be required

(*Continued from page 18*)

"Where do you play?" he demanded.

"In open windows, on the sidewalk, like this."

"But, great Scott! you cannot earn much?"

"I do not ask anything."

"Well, then," an eagerness coming into his voice which he did not attempt to conceal, "I will give you fifty dollars a week to play for me."

Pietro shook his head.

"I left a thousand liras, two hundred dollars to come here,'" he answered. He rose from the box upon which he had been sitting, tucked his violin under his arm and was moving away, but the manager's hand was upon his shoulder.

"Wait a minute," he said earnestly, "I want to have a little talk. Come in here. And you also," to the reporter.

They were at the entrance of an upstairs restaurant, and after a moment's hesitation Pietro allowed himself to be drawn in. At the table the manager gave him his card.

"That is my name," he said. "Now I want you to play for me, and you can make your own price."

Pietro glanced at his card, his eyes brightening a little as though in recognition.

"Yes," he said, "I know of you. You brought Carusa to America. She has told me about it. You are a good manager to work for."

"What," with wonder in his eyes, "you know Carusa, and playing here on Elizabeth Street? I do not understand. But you will name a price? No?" at the utter refusal on the other's face. "Then at least you will tell me why? Believe me, I am your friend. I am the friend of any man who can play like you do. Is there no assistance I can give?"

For a minute Pietro's eyes remained cold, then he threw out his arms, suddenly, passionately, letting them fall upon the table. The two men loked at each other. It was like the last sobbing notes of the love-song.

"Yes," he said, drearily, "there is no reason why I should not tell. I have tried and failed, and now it does not matter. It was only that I did not like notoriety—but even that does not matter now. In my own country I loved a girl named Francesca. We were betrothed; but I did not dare to tell her people, for she was noble and I was not, and I had no money. I loved music and went away and studied and in time began to earn money, and at last made a great engagement for two years and went to England and France and came to America. When it was over I was rich, and I went straight to Italy and bought a castle, and then went for Francesca."

He was silent for some minutes, his head dropping upon his hands. At length he went on in the same dreary voice: "She was gone. Her people had lost money and her mother had died, and her father had brought her to America. I followed, and found her father had died here on the street, and Francesca had disappeared. I dressed in rough clothes, and have been searching ever since. That is all, only the little love-song I play is one she used to like. I have never heard the song played by any one else. When Francesca hears it she will know I am near, and will come."

The manager had been regarding him closely.

"Your face seems half familiar," he said, "but I do not seem to recall the name Pietro."

(*Continued on page 64*)

Popsy's Secret

By Josephine Gates

"Here are the candles, Popsy," cried Helen, as she rushed into the pantry, her face beaming with joy.

Popsy welcomed her with delight, and both surveyed the mammoth cake, with the greatest satisfaction; and no wonder, for whoever saw such a cake? And what a time Annie had had to keep it a secret!

Popsy had asked her if she could possibly make a birthday cake and keep it from her mistress. He told her of the many efforts he had made in that direction year after year, until it had finally grown to be a joke in the family. He was really annoyed over the fact that she always found it out in some way.

"Now, Annie," he said earnestly, "if you think you can do it, all right. If not, I'll buy one, for I am determined to succeed this time!"

Annie tossed her head scornfully and cried:

"Buy a cake! Why, it wouldn't be fit to eat if you did! Leave it to me, sir, and she won't even sniff it!"

And here it was in all its white purity, and the mistress hadn't had even one whiff of its spicy odor!

And it was a work of art, indeed! Her name, "Violet," was writen in lavender icing on the snowy surface and the intervening spaces were filled with artistic and intricate patterns of scroll-work. In the centre was to be a nodding bunch of the beautiful flowers after which she was named, filling the air with their sweet perfume. And now came the crowning delight of placing the candles; and as this final performance was achieved, Helen gleefully danced about, but was admonished by Popsy, who said softly:

"Be quiet, dear, you might disturb Mother's nap, and Harvey may hear, and he would tell and spoil it all."

As they stood off to admire the result, they were suddenly startled by a clear, sweet, baby voice exclaiming in tones of suppressed delight:

"Makin' a birfday cake for Muvver, Popsy?"

Both turned with a gesture of despair to behold little Harvey's sweet, shining face peering up at them.

"Isn't it pretty!" he cried. "Won't she be glad! Hold me up, Popsy, so I can see it gooder."

Popsy held him up, and let him admire it to his heart's content.

"Now, dear, Papa and Helen wanted to s'prise her with this cake on her birfday; so when she was out calling, Annie made it and frosted it, and put all these pretty candies on it, and Helen went to the grocer's and bought the candles, and Muvver doesn't even know it yet, and here it is ready, and we must be sure not to tell her."

"Course not, Popsy: Helen, don't you tell Muvver 'bout the cake, 'cos it's a secret!" he said severely to Helen.

"No, darling, I won't tell."

"That's a good girl," he said patronizingly. "Popsy, you won't tell, will you?"

"No, Popsy wouldn't tell for the world!"

"Let me down, Popsy, and I'll run and tell Annie not to tell, and then that's all," and he tried to wiggle out of Popsy's arms.

"Popsy held him fast and said earnestly:

"No, I told Annie and she promised, and now Harvey, you won't tell, will you?"

'Oh, no, course I won't tell," he said emphatically. "I wouldn't tell her for nothin'. Why, Popsy, it would just spoil it all if I told."

As Popsy hurried down the steps the door opened softly and this sweet message floated after him:

"Popsy, hadn't you better buy Muvver a box of tandy?"

He nodded and shook a warning finger at the boy as he passed down the street, satisfied that he had made the child understand the importance of keeping the secret. He was such a trusty little fellow, he said to himself thoughtfully, no danger of his telling.

At six p. m. he hastened joyfully up the steps, opened the door and heard the usual heavenly greeting:

"Popsy's come, Muvver!"

And then his beloved boy was in his arms, with his little, soft face pressed close to his own, and his yellow curls brushing his cheek.

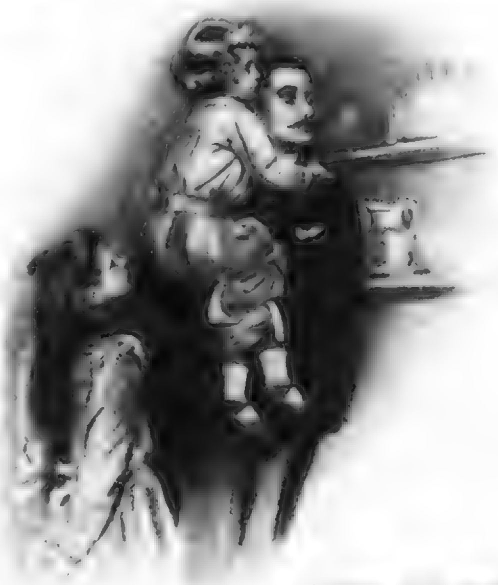
"Where is Muvver, dear?" Popsy whispered.

"She's putting on her pretty blue dress we like so much, and you just ought to see her," he prattled in silvery tones. "She's goin' to wear the new handkerchief you gave her, and she has a new bow in her hair. She looks awful sweet!"

"Of course she does, and you didn't tell her our nice little secret, did you, dear?" he asked anxiously.

The boy looked proudly into his face, his beautiful eyes so clear and bright illuminating his whole countenance, as he realized the supreme joy that was about to thrill his father's heart, and cried in triumphant tones:

"I only told her *once*, Popsy. Did you bring the tandy?"



"POPSY, YOU WON'T TELL, WILL YOU?"

NEVER SLIPS nor TEARS
EVERY PAIR WARRANTED
The Velvet Grip
SUBSTITUTES MAY BE OFFERED YOU TO INCREASE DEALERS' PROFITS
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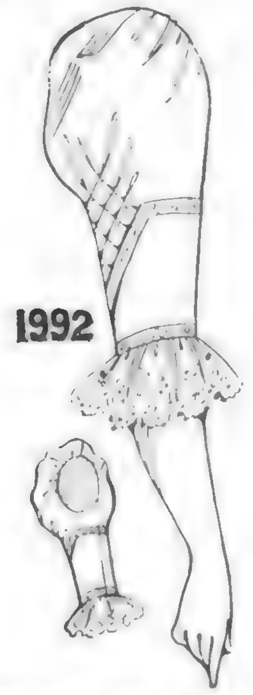
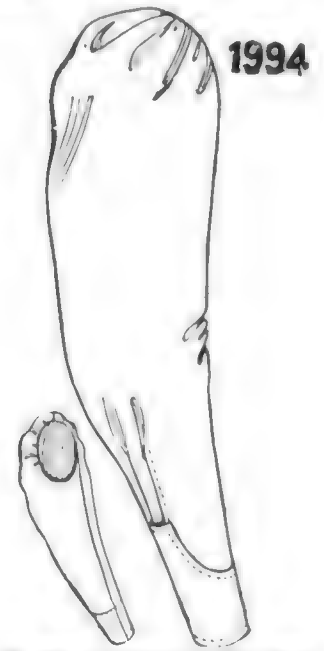
HOSE SUPPORTER
CUSHION BUTTON
GEORGE FROST CO., Makers, Boston, Mass., U. S. A.
Sample pair, Mer. 25c, Silk 50c. Mailed on receipt of price
LOOK FOR THE NAME ON EVERY LOOP

Sleeves for Spring and Summer



No. 1992. Ladies' Elbow-length Dress Sleeve

No. 1994. Ladies' Shirt-waist Sleeve, without lining. Cut in one size only to correspond with 36-inch bust measure. Requires 2 yards of 27-inch material or 1½ yards of 36-inch material. This model is especially adaptable for plain tailor-made shirt-waists, in any of the heavy linen materials of the season. Price, 10 cents.



No. 1994. Ladies' Shirt-waist Sleeve

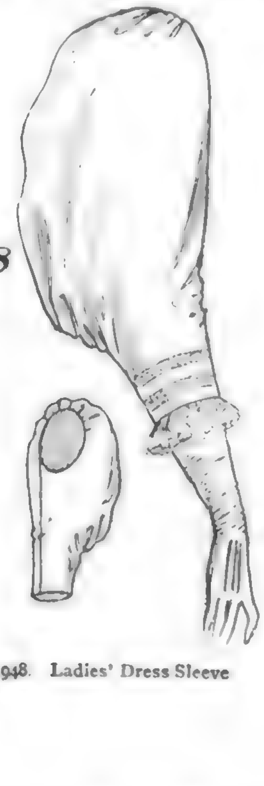
No. 1992. Ladies' Elbow-length Dress Sleeve, with lining. Cut in one size to correspond with 36-inch bust measure. Requires 1½ yards 21 inches wide, 2 yards of lace for ruffle. This sleeve would be pretty made up in foulard, pongee or any of the light-weight Spring goods.

Price, 10 cents.

No. 1993. Ladies' Elbow Dress Sleeve, without lining. Cut in one size, 36. Requires 1½ yards of 21-inch material or 1¼ yards of 36-inch material, ¼ yard of all-over lace. 2 yards for ruffle and ½ yard of edging. This sleeve, like 1992, is adaptable for all the light-weight Spring goods, but especially for thin silks, chiffon or mousseline. Price, 10 cents.

No. 1949. Ladies' Shirt-waist Sleeve, without lining. The high cuff is to be closed with buttons and button-holes, or buttons and linen loops. This is a desirable sleeve for Persian lawn or muslin. A pretty model is of lawn with a cuff of all-over embroidery. Cut in one size only. Size 36 requires 1 yard of 2-inch lawn and ½ yard of all-over embroidery. Price, 10 cents.

C/B
A' LA SPIRITE
CORSETS
FOR THE WOMAN OF FASHION
NEWEST CREATIONS FROM PARIS

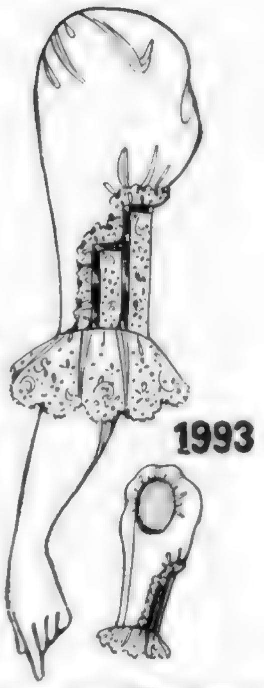


No. 1948. Ladies' Dress Sleeve

No. 1948. Ladies' Dress Sleeve, without lining and in three-quarter length. This sleeve model is one piece but cut in a new way at the elbow to make the fitted cuff. The pattern is cut in one size to correspond with 36-inch bust measure, and requires 2½ yards of 21-inch material, 1 yard of lace and 1¼ yards of insertion.

Price, 10 cents.

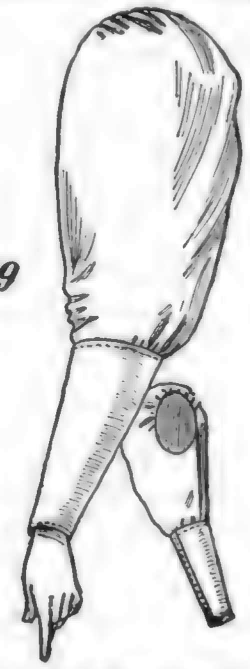
No. 1950. Ladies' Jacket Sleeve in three-quarter length, desirable for any of the new style of coats worn this Spring, providing it is made of serge, heavy silk or any woolen material. Cut in one size only. It requires 1 yard of 42-inch material. Price, 10 cents.



No. 1993. Ladies' Elbow Dress Sleeve

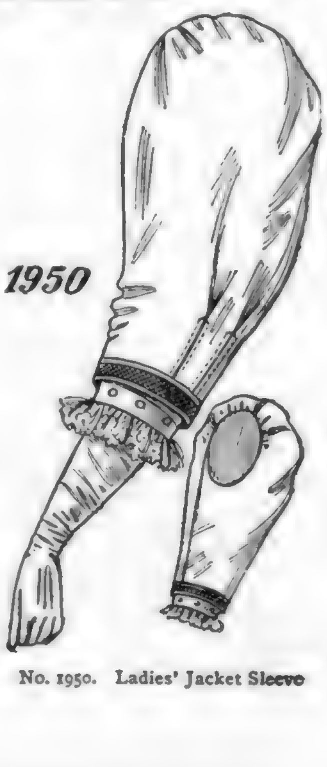
A TALK ON SLEEVES AND UNDER-SLEEVES.

A pretty or an ugly sleeve has more power to make or mar a pretty frock than one realizes, so this is one of the most important questions when making a dress. The first changes of fashion nearly always take place in the sleeves, so in altering a dress for a second season the sleeve must be considered first. This year there is a greater variety of models than ever before and almost every kind of a sleeve is seen, even the sloping shoulders, though most of the sleeves have the puff at the top. For the street gowns the sleeves are a trifle longer than the short sleeves of the Winter, being in nearly all cases of three-quarter length. On some of the simpler gowns the sleeves are full-length, and in a great many cases the coat and skirt suit are also showing the long sleeves. With shirt-waists it depends very much on the taste of the wearer. Nearly all the dressy thin silk and lingerie waists have elbow sleeves, but for the ordinary shirt-waists the long sleeve is far more appropriate. The more formal evening gowns for dinners and dances have in nearly all cases a single puff that only covers the top of the arm and is finished with a narrow ruffle of lace, or whatever the material of the dress happens to be; while on afternoon and evening dresses the sleeves are finished just above the elbow with a tight band of either lace insertion or the same material as the frock. In some cases the band is made of the same material as the girdle, either soft silk or satin; and in nearly all cases a deep ruffle of lace falls from this band, hiding the elbow which is the ugliest part of the arm.



No. 1994. Ladies' Shirt-waist Sleeve

There is almost an endless variety of under-sleeves, those of lace and embroidery being the most worn.



No. 1950. Ladies' Jacket Sleeve

Adornment for a Shirt-waist Gown

The Jasmine Design

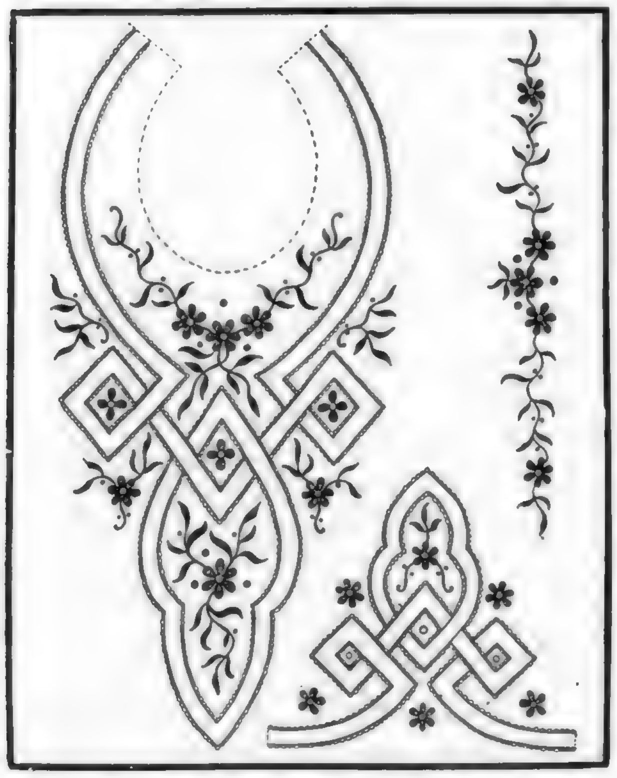
(Made expressly for the PICTORIAL REVIEW)

Orders for any of these designs should be addressed to THE WORK TABLE with the requisite amount enclosed, stating the page and number; each pattern costing 35 cents, the entire costume, $1.00.

A linen shirt-waist costume where all of the different parts are decorated to correspond and showing the same pattern differently developed must be a boon to the woman who desires to be well-dressed during the coming Summer. The PICTORIAL REVIEW presents to its adherents an extremely beautiful and exclusive jasmine design illustrated on this page, consisting of a set that includes a shirt-waist front (for a blouse opening in the back), the cuffs and belt; a panel for the front gore, and a hat.

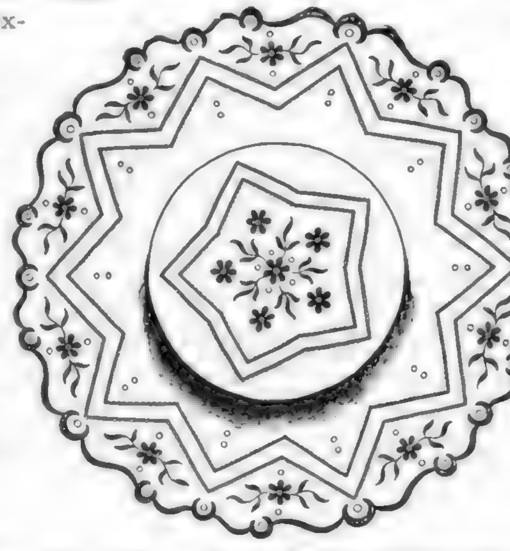
Such a costume may be decorated thus in its entirety, or any part of the design utilized for specific purposes. For instance, the cuff pattern may be used for the decoration of a parasol, and the collar pattern answers admirably for the belt.

The design introduces an in-set of lace insertion, as indicated by the double straight lines. The material is then cut away underneath and a charming effect is the result. This makes the decoration grow very rapidly under the fingers of the worker, and mingled with the eyelets and solid embroidery completes an almost perfect design. It would be admirable in a thin material, introducing shadow embroidery in these straight spaces instead of lace insertion. The entire costume, No. 1200, may be procured, on application, for $1.00. The waist design (No. 1233), including also the cuff and collar patterns, is adaptable to any plain waist opening in the back and having the tucks, if any, set low on the shoulders—almost to the armscye. The PICTORIAL REVIEW patterns include several that would answer admirably for this purpose, as for instance No. 1914, No. 1630, or No. 1440.



NO. 1233. SHIRT-WAIST, INCLUDING COLLAR AND CUFF DESIGN

(Perforated pattern, 35 cents)



NO. 1236. JASMINE DESIGN WITH LACE INSERTION FOR A LINGERIE HAT.

(Perforated pattern, 35 cents)

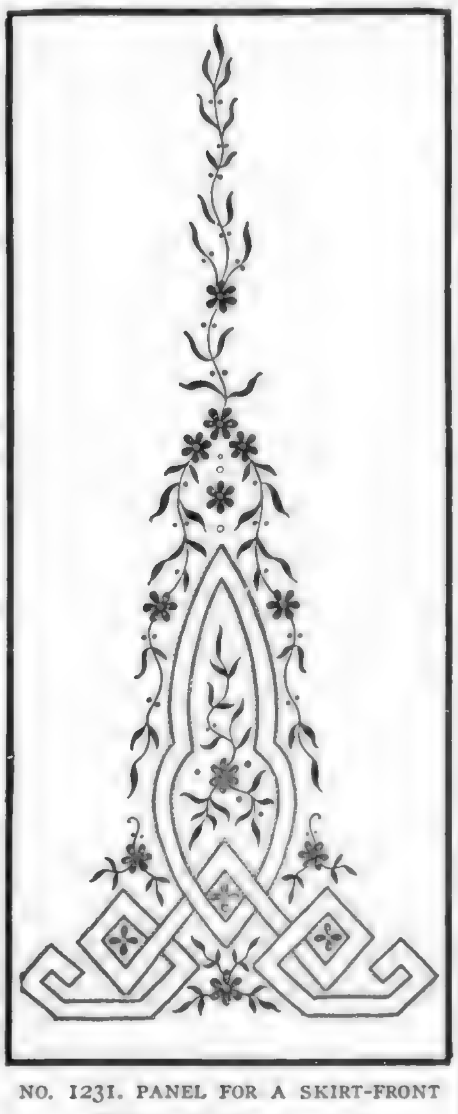
The panel for a front gore (No. 1231) is very symmetrical and pretty and developes beautifully when worked. If it should be desired to have it lengthened or elaborated, instructions to that effect should be forwarded with the order. This may be applied to the following PICTORIAL REVIEW skirt patterns satisfactorily: Nos. 1889, 1895, 1922, 1924, 1926 and 1952.

The hat (No. 1236) introduces a novel feature in the crescent scallop, which the maker of the pattern declares is original. It is very chic as a finish to the edge and will be widely adopted. It is much prettier than the plain scallop would be.

Such a costume, if made of India linen, batiste, mull, Persian or Victoria lawn, would be even more beautiful than if made in the heavier linen, and certainly more dainty when worn, but the great vogue of the linen suit suggests its development in that material. Those intending to order this stylish jasmine pattern may be assured that a gown thus decorated would be a desirable addition to a wardrobe for two seasons to come, and probably much longer; because an article of dress that is intrinsically beautiful lasts as long as the threads will hold together; therefore the skilled needlewoman need not hesitate to undertake working all of this costume, or any part of it.

The leaves and stems should be worked solid, and the jasmine flowers may be either done in eyelets or made solid, according to fancy. The scallop is done, of course, in the usual way. Great neatness must be displayed in placing the bands of insertion, so that the joining may be perfect and no looseness be perceptible. If preferred, fine lace braid with a picot edge may be laid on these parallel lines with shadow embroidery between them, but the German Val. insertion is advised, in order to obtain a result commensurate with the beautiful embroidery.

For those who may desire to embroider the straight spaces in shadow work, it is advisable to mention that for such work the pattern must then be stamped on the wrong side of the material and a lighter impression be made than in the regular pattern, where lace is to be introduced into the design that is used. Only slight instruction is necessary for those who contemplate doing the shadow work. The old-fashioned herring-bone stitch, so fashionable a few years ago, is used.



NO. 1231. PANEL FOR A SKIRT-FRONT

(Perforated pattern, 35 cents)

Spring Costumes

Man-Tailored to-your-order $6 to $50

Perfect Fit Guaranteed

You will never again endure the **annoyance of shopping, the** strain of **numerous fittings** or the **attendant anxiety,** after you have once allowed me to relieve you of them all, which I will gladly do upon receipt of this advertisement with the coupon properly filled out

Don't decide on a style,
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until you have received **absolutely free,** our handsome Fashion Plates showing the very latest city styles, in Suits, Costumes, Misses' Suits, Skirts, Coats and Raincoats, together with a superb assortment of samples of the newest foreign and domestic cloths, including all the new effects in Grays, and the latest Pastel Shades, Alice Blue, Reseda Green, Pearl Gray, Old Rose, etc., I will prove to you positively that I can **dress you in the latest city styles, fit you perfectly, and save you money.**

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Man-Tailored	Suits	$ 6.00 to	$35.00
" "	Costumes	10.00 to	50.00
" "	Skirts	3.00 to	12.00
" "	Coats	6.50 to	20.00
" "	Raincoats	9.50 to	18.00

The two cent stamp it costs you to mail me the coupon will bring you more valuable information than your dressmaker can possibly give you.

Every woman who takes pride in her appearance ought to have my **free personal suggestions,** and our handsome Fashion Plates showing the new Eton, Bolero, Victorine and Pony Suits, Princess and Circular Skirts now being worn by the stylishly dressed women of New York and Chicago

We agree to cut, trim and man tailor to-your-order in the latest city style, any garment you may select from our Fashion Plates and Samples, and **guarantee a perfect fit,** or we will **refund your money in full.**

Mrs. Owen T. Moses, Manager Ladies' Tailoring Dept.

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kind of goods.
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This does not in any way obligate me to give you an order.

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An Embroidery Cotton that looks, and feels, and wears like silk and costs much less. It can be used for all kinds of fancy work that formerly required silk floss. That you may become acquainted with **Artsilk** we will send you for 50c (stamps or M. O.) the stamped and tinted patterns of a handsome sofa cushion as shown in illustration, together with sufficient **Artsilk** to work it, also material for back of cushion and full instructions for making. The materials are all of fine quality, the stamped pattern alone is worth more than we ask for the whole outfit. This special offer is made to introduce **Artsilk.**
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E. D. LORIMER & COMPANY
Dept. R. 346 Broadway, N. Y.

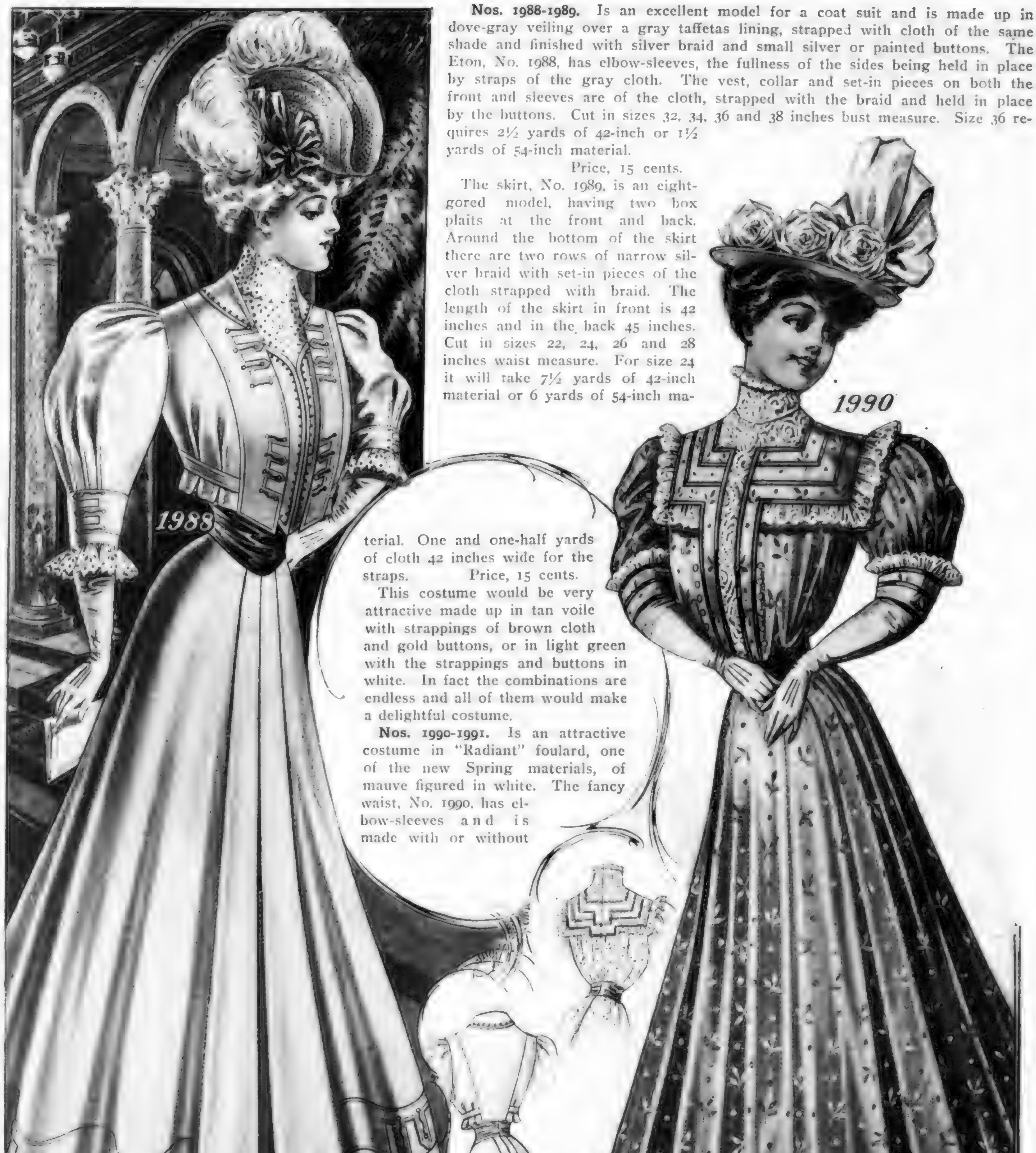
Nos. 1988-1989. Is an excellent model for a coat suit and is made up in dove-gray veiling over a gray taffetas lining, strapped with cloth of the same shade and finished with silver braid and small silver or painted buttons. The Eton, No. 1988, has elbow-sleeves, the fullness of the sides being held in place by straps of the gray cloth. The vest, collar and set-in pieces on both the front and sleeves are of the cloth, strapped with the braid and held in place by the buttons. Cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 2½ yards of 42-inch or 1½ yards of 54-inch material. Price, 15 cents.

The skirt, No. 1989, is an eight-gored model, having two box plaits at the front and back. Around the bottom of the skirt there are two rows of narrow silver braid with set-in pieces of the cloth strapped with braid. The length of the skirt in front is 42 inches and in the back 45 inches. Cut in sizes 22, 24, 26 and 28 inches waist measure. For size 24 it will take 7½ yards of 42-inch material or 6 yards of 54-inch material. One and one-half yards of cloth 42 inches wide for the straps. Price, 15 cents.

This costume would be very attractive made up in tan voile with strappings of brown cloth and gold buttons, or in light green with the strappings and buttons in white. In fact the combinations are endless and all of them would make a delightful costume.

Nos. 1990-1991. Is an attractive costume in "Radiant" foulard, one of the new Spring materials, of mauve figured in white. The fancy waist, No. 1990, has elbow-sleeves and is made with or without a fitted lining, and closed at the centre-back. Cut in sizes 32, 34, 36 and 38 inches bust measure. For size 36 it requires 4¼ yards of 22-inch or 2¼ yards of 48-inch material, with 1 yard of all-over lace 18 inches wide, and 4 yards of edging. Price, 15 cents.

The skirt, No. 1991, is a circular model gathered into a band. It is 43 inches in front and 45 in back, and is cut in sizes 22, 24, 26 and 28 inches waist measure. For size 26 it requires 9¾ yards of 22-inch material. Price, 15 cents.



DAINTY FROCKS FOR SPRING

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

Domestic Experiences

A Symposium

Readers of the Pictorial Review inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state the page and date.

An Easter custom that a certain family has followed for years may be new to many. This certain family of children look forward to Easter with as much pleasure as they do to Christmas-time. They call the pastime the "rabbit-egg" hunt, and each year some friend is invited to join in the search.

You all know the German legend about the rabbit laying the Easter eggs—well, from that story the children named the peculiar little spotted egg-shaped candies, that slightly resemble speckled bird's-eggs, many years ago, and although they are now "away up in their 'teens," they still have their Easter search.

The "eggs," after being counted, are hidden around in specified rooms, and each hunter is given a little basket. At a given signal off they scamper to see who can find the greatest number. The father and mother, only children older grown, are often called upon to help find the missing "bunny-eggs." Once upon a time a little yellow "egg," perched on a crêpe paper toy of exactly the same shape, remained in plain sight unnoticed for several days, and when discovered, what a laugh!

While the hunt is progressing upstairs the elders are busy downstairs winding as many different colored yarns in and out and through hall and rooms as there are hunters, and when the "egg" search is over each takes a color and winds until the end is reached, where a little Easter gift is found.

Both pleasures are exceedingly simple, but more than repay one's time and expense in the happiness and delight they bring to the participants. S. W. C.

LENTEN PIE

One-half cupful of butter, ¼ cupful of vinegar, ½ cupful of pulverized crackers, 2 eggs well beaten, 1 cupful of raisins, and ½ cupful of nut kernels, both chopped; ½ cupful of boiled cider, ½ teaspoonful of cinnamon, ¼ teaspoonful each of mace and cloves, 1 cupful of home-made wine, ¼ of a pound of citron and orange peel chopped together; a little salt. Bake in two crusts. This is enough for two pies.

Pastry: ½ cupful of lard, chopped with 1 large cupful of flour; mix with ice-water with yolk of egg beaten into it. Then roll out on the board, spread ½ cupful of butter with flour sprinkled over it and roll three times. Put in the icebox for 1 hour; take out and roll three times, then roll up and cut pieces enough for one crust and press down and put in the icebox till very cold; then it is ready to use. Beat the white of 1 egg to a stiff froth and that will be enough for two pies. When your pies are ready for the oven put the whites on top. M. E.

A TABLE FROM EMPTY SPOOLS

Materials: Four iron rods 30 in. long, 6 rods 10 in. Have all rods with a flat head in one end and burr in other; 2 boards 18 by 26, 1 in. thick; 2 boards 8 by 10, 1 in. thick. Slip 1 silk cone spool (a large-size round spool) on each long rod, then large board (have a hole in each corner of all boards). Then 1 silk cone on each rod again, now smaller spools. Ten inches from the *bottom* board in one rod slip on the corner of the small board and fasten remaining 3 corners of small board to the bottom with 3 short rods covered with spools. Ten inches from the *top* board on the opposite rod do likewise, with remaining small board and short rods. After filling all rods with spools, lay the large board on top, tighten the rods with the burr, fill around the rods with putty, paint or varnish. Mrs. M. B. O.

ARTISTIC TABLE-SETTING

No food, however well prepared, tastes as well served in poor style, on poor china, as when served well on attractive china. China marked "Haviland, France," is the recognized standard for table-ware, and may be purchased reasonably. The "Vincennes," "Ransom" and "Star" shapes are all extremely good, particularly in undecorated china. The "Derby" pattern, too, is an especial favorite, particularly when decorated. Unless one can have china decorated with some very unpretentious and artistic design—not ruined with great red and purple roses—but a band of color of suitable width for the article, finished by a gold or color line and perhaps a pattern and possibly a monogram; or the band broken at regular intervals by some little artistic scroll—let us have the plain. F. M'L.

KEEPING FURS MOTHPROOF

Air the furs and put them in a *linen* pillow-case or bag and sprinkle them thoroughly with black pepper. Tie the bag and hang in the middle of the ceiling or away from the wall. This has been tried and found true in our family for years.

Mrs. C. W. B.

A NOVEL STAND

Cut three pieces of board 18 in. square and plane smoothly. Cut four pieces from old bamboo fish-poles of equal length and as equally sized as possible for legs. Bore holes in the corners of the squares, barely large enough to run the bamboo legs through. Slip on the squares, one in the middle, one at the top, one at the bottom. Secure in place by slender round-headed screws. Use four large, bronze closet-hooks for the feet. Stain with oak and varnish. If desired, fit a drawer between the bottom and middle shelf and attach brass handles. Easily made at home and a very attractive little article. N. M. P.

SUGGESTIONS TO MOTHERS

Having three small children, perhaps I may be able to give a few of my experiences, which may be of interest to some other mother. I have a little boy of six and one-half years, a little girl four and one-half, and a baby boy ten months, and, although I do not consider myself a model mother, still I have learned some things from experience which have greatly helped me to do my own work without a servant. In the first place, I have tried to have in my home as many of the new inventions for saving work as possible. I believe that money spent in that way is very profitable; for instance, a good mop-wringer, a food-chopper, curtain-stretcher and, above all, a good sewing machine. All these things save a mother's strength so much.

In the morning, the older children dress themselves as much as they can, have their waists made to button in front, so they can fasten them without my assistance. In the bathroom I have a little stool by the bowl for them to stand on, so they can reach over to wash their hands without wetting their sleeves. They have each their own towel, which is on a roller. Mrs. V. E. D.

A Boon to the Neat Woman

NO more pinning one's shirt-waist and skirt together with a safety-pin, resulting in a large and unsightly tear that is almost impossible to mend. How many of us have struggled for years with one invention after another, only to have given them all up as hopeless. Why? Because it did not fill our requirements. If it held the shirt-waist down, the skirt failed to keep in the right position, or if the skirt and waist stayed in position one could not bend in comfort. All this is over, since a new and wonderful invention has been put upon the market that not only will keep the shirt-waist down and the skirt in position, but gives ease with every movement of the wearer's body, without breaking or allowing the shirt-waist to ride up. No woman should be without one, and in fact no woman will be, after she has used it once; for she will realize that she never knew the meaning of the word "comfort" until she secured one. Think of the joy of being able to walk along the street with the knowledge that one's skirt and waist are looking as neat as they should, and with no fear that they will not present an appearance of neatness where they join. This device can be ordered by mail, and is well worth an inquiry

CAN YOU DO THIS WITHOUT TEARING YOUR WAIST? YOU CAN IF YOU WEAR SPRING-DUZ-IT

Shirt Waist and Skirt Holder

Only one with a spring. GIVES when bending, thus preventing tearing of waist; that's the vital point. Everyone else has tried to accomplish this; we have done it. Gives like a woman's side hose supporter, or man's suspenders. Works automatically with no bother to wearer. Durable steel spring. Gives freedom of movement, impossible with other devices. Only best belt webbing used. Everything hidden when being worn. Sent postpaid 25c. We have also the finest waist and girdle former on the market.

Special Inducements to Agents.

THE SIMMONS CO., Dept. A
564 Washington St. BOSTON, MASS.

CORTICELLI
WARRANTED
100 YDS
SPOOL SILK
A
Corticelli Silk

is smooth, elastic and strong, and its use gives style and finish to a garment; seams will not rip, each stitch will hold secure. Economy in dressmaking comes with the use of Corticelli Silk for shirt-waists and gowns. Every woman who sews knows what a relief it is to have *good strong* silk like Corticelli. Don't "forget the Kittie" and next time ask the clerk for Corticelli. It costs no more.

For the Children: A cute cardboard Kitten Calendar sent free with every request enclosing a 2c. stamp for our "Corticelli Lessons in Embroidery" booklet, or ask any merchant selling Corticelli Spool Silk.

Corticelli Silk Mills, 54 Nonotuck St., Florence, Mass.

PEET'S INVISIBLE EYE
TRADE MARK REG.
Make Ends Meet

With Peet's Patent Invisible Eyes. They always hold—don't stretch, tear off, or get out of place. No unsightly wrinkles, or gaps. No ill-fitting waists because of defective fastening, if you use

PEET'S PATENT INVISIBLE EYES

The triangle end is the reason—it *makes* the thread hold the eyes firmly—it *can't* work loose. All sizes in black and white, 2 dozen 5c, with spring hooks, 10c. Sold only in envelopes. All dealers.

PEET BROS.,
Dept. K, Philadelphia, Pa.

Silks and Dress Goods

Our Spring stock of Silks, Dress Goods and Linens is now complete. Samples and price list free. Representatives wanted.

U. G. PHIPPS & CO.
78 State Street Chicago

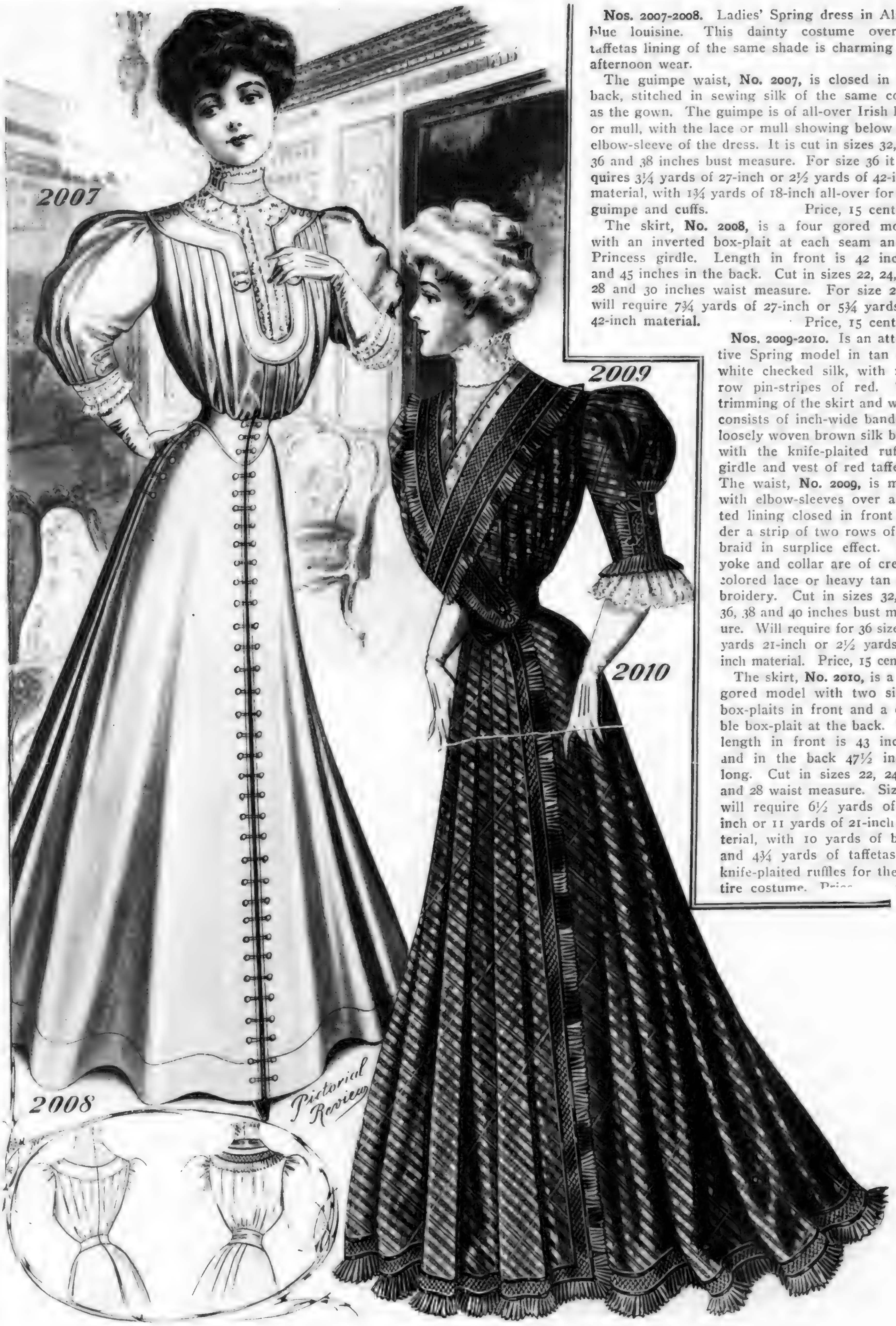
Nos. 2007-2008. Ladies' Spring dress in Alice-blue louisine. This dainty costume over a taffetas lining of the same shade is charming for afternoon wear.

The guimpe waist, **No. 2007,** is closed in the back, stitched in sewing silk of the same color as the gown. The guimpe is of all-over Irish lace or mull, with the lace or mull showing below the elbow-sleeve of the dress. It is cut in sizes 32, 34, 36 and 38 inches bust measure. For size 36 it requires 3¼ yards of 27-inch or 2½ yards of 42-inch material, with 1¾ yards of 18-inch all-over for the guimpe and cuffs. Price, 15 cents.

The skirt, **No. 2008,** is a four gored model with an inverted box-plait at each seam and a Princess girdle. Length in front is 42 inches and 45 inches in the back. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. For size 24 it will require 7¾ yards of 27-inch or 5¾ yards of 42-inch material. Price, 15 cents.

Nos. 2009-2010. Is an attractive Spring model in tan and white checked silk, with narrow pin-stripes of red. The trimming of the skirt and waist consists of inch-wide bands of loosely woven brown silk braid with the knife-plaited ruffles, girdle and vest of red taffetas. The waist, **No. 2009,** is made with elbow-sleeves over a fitted lining closed in front under a strip of two rows of the braid in surplice effect. The yoke and collar are of cream-colored lace or heavy tan embroidery. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Will require for 36 size 4¼ yards 21-inch or 2½ yards 42-inch material. Price, 15 cents.

The skirt, **No. 2010,** is a six-gored model with two single box-plaits in front and a double box-plait at the back. The length in front is 43 inches, and in the back 47½ inches long. Cut in sizes 22, 24, 26 and 28 waist measure. Size 24 will require 6½ yards of 42-inch or 11 yards of 21-inch material, with 10 yards of braid and 4¾ yards of taffetas for knife-plaited ruffles for the entire costume. Price, [illegible] cents.



SPRING GOWNS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

The Housewife

Readers of the PICTORIAL REVIEW inquiring for names of shops where articles may be purchased should enclose a stamped envelope for reply and state page and date

Dampened Chamois Duster. There is nothing more satisfactory for dusting than a piece of chamois leather that has been dampened. It gives the furniture a fresh, new look.

To Prevent Mould on Books. In going away for the Summer, expecting to have the house closed for several months, it is a good plan to sprinkle some drops of lavender oil on the book-shelves, so as to prevent the books from growing mouldy.

Addition to a Work-basket. Have a small horseshoe magnet fastened to the end of a tape or ribbon of sufficient length so that it can be dropped to the floor to pick up scissors or needles.

When Lemons Become Dry. Immerse them in cold water. They will soon become quite soft and ready to use.

A Preventive of Moths. When balls of cotton are dipped in oil of cedar and placed in boxes they become a good moth preventive, and unlike the detestable moth-balls, they impart a delightfully clean and fresh odor.

In Washing Curtains. Add an ounce of gum arabic, dissolved and strained, to a gallon of starch water when washing curtains. This gives a crispness to the curtains quite like the dressing they have when purchased.

Easy Way to Cleanse Windows. Use ammonia, hot water and a sponge, and dry with old newspapers.

A Cure for Burns. Bathe the part in kerosene and rub on flour as long as it will adhere, repeating the process every twenty or thirty minutes according to severeness of the burn.

Washing China-silk Waists. Waists of thin China-silk should be washed, then starched in thin starch and ironed while damp. This makes them look as they did when new.

To Make Eyelets. Draw the thread over a match to make the loop just the right size. This holds it firm while working the button-hole stitches which form the eyelet when drawn together. This refers to eyelets that are used in lace-work or embroidery or set on linen gowns.

Philadelphia Cream Cheese. Press pieces of Philadelphia cream cheese between halves of walnuts. They resemble cream walnuts and are delicious with salad.

To Hang a Silk Petticoat. Hung upside down from hangers sewed inside the bottom ruffle it will retain its freshness much longer, the ruffle will stand out and the skirt will wear better.

Rapid Ironing. Sprinkle the garment with hot water, and in fifteen minutes it is ready to iron.

Use for Hickory Nuts. A cup of coarsely chopped hickory nuts, or English walnuts, added to a pint of whipped cream, sweetened, and poured over a dozen lady-fingers, makes a delicious dessert which may be prepared in a hurry.

To Toughen Broom-bristles. Dip a broom into scalding suds once a week and it makes it wear much longer.

Glass Jars for Dry Materials. Store dry materials, such as coffee, tea, etc., in glass jars. Paste the label inside the jar and it then stays clean much longer.

To Bake Potatoes Quickly. Potatoes will bake in a much shorter time if they are partially boiled first; and the skins will be much thinner than in the ordinary baked potatoes.

Tea Cake for an Emergency. A delicious tea cake is made by cutting angel cake in small pieces, dipping each piece in white frosting and rolling them in freshly grated cocoanut.

For Brushing Ribbons or Silk. Keep a three-inch stiffly-bristled brush at hand for brushing the dust from between ribbons or folds of silk or velvet.

A Good Measuring Glass. Try a medicine glass for measuring tablespoons and teaspoons in cooking. It will be found very useful.

An article which is not only a cleanser, but at the same time a powerful disinfectant and a remedy for burns, sprains, cuts or bruises, is worth the housewife's serious consideration. So much time and patience are spent in keeping the home sweet and clean, that many a weary housekeeper asks herself the question, "Does it pay?" The answer depends entirely on the way in which the house is cleaned. If just the ordinary soapsuds and warm water are used, most certainly not; for that not only gets into the cracks of the floors and rots them but it gathers dust and microbes, things to be avoided in every possible way by the woman who wants to keep her family in health and happiness. This is now possible with the new discovery that has recently been put upon the market, and where formerly the housewife sighed and looked upon housecleaning as a necessary evil to be endured every Spring and Fall, she now smiles, for she realizes it can be done in not only half the time but with one-third of the labor. No kitchen should be without it, for in the cleaning of sinks and all the greasy pots and pans, besides keeping the refrigerator spotless, there is nothing like it. Mail orders receive prompt attention and bring relief to the perplexed housewife.

Breakfast-table Amenities

By A. C.

There never was a jollier or more healthy family than the Quimbys, from the ruddy-faced Mr. Quimby, who seemed a sort of personified chuckle, to the crowing, dimpled, year-old baby, Toddles. A meal at their house was an episode never to be forgotten.

But what a different atmosphere at the Browns'. Mr. Brown bemoans his losses, his expenses or his debts, scolds his sons, nags his daughters, and complains of the food. Mrs. Brown laments that her house is smaller and her furniture shabbier than that of the Jones's who live across the way. She discusses the faults of her children and the disobedience of her servants, and the children, not to be behindhand, indulge in many a squabble.

They were faded posies, and only clover blooms at that, but this wife of many a year touched them as tenderly and as lovingly as if they had been the rarest exotics.

"Jack brings me flowers as regularly as during our courtship," she said as she dropped the dried blossoms into her rose jar. "He doesn't always have money for hothouse flowers, and sometimes it is only a bunch of daisies or clover or buttercups gathered on his way home from the station. The idea of this rose-jar occurred to me and now the odors that perfume my room are fragrant with sweet memories as well."

It is not so much the things we do as those we leave undone which break hearts in this world. Many a woman who would loyally assure you that her husband is the best in the world, is slowly but surely dying of heart-starvation. Men forget to tell their wives the pretty nothings which before marriage came so readily. Was it fair to praise her soft brown hair, or bonnie blue eyes while courting her, and after she was married neglect to notice that she had eyes at all?

Many women, too, accept too much as a matter of fact, the attentions of their husband, instead of calling forth and compelling these tributes of love by showing their appreciation.

But this is only the reverse side of the picture. I know more than one couple who keep up the sweet old ways. I have in mind a husband who after forty years of married life kisses his wife's hand as gallantly as he could have done nearly half a century ago. If they walk in the garden together he gathers a rose and gives it to her with quaint, old-fashioned courtesy. He opens the door for her when she leaves the room, and rises to hand her the most comfortable chair when she enters. They have known great sorrow, but grief and even poverty have only driven them closer together.

From the Land of the Rising Sun

come many delightful and charming sentiments, and one great food principle—the use of rice. It has been left to the cleverness and ingenuity of the American to originate a distinct improvement upon the Japanese way of using rice.

Quaker Rice

(Puffed)

is the lightest, daintiest, most delicate food you have ever eaten. By a wonderful patented process the rice kernels are "puffed" or expanded to many times their ordinary size, and give the most delicious crispness. This marvelous process perfectly cooks the rice, making it ready to serve by simply warming in a pan as it comes from the package, with the addition of milk, cream or sugar to your taste.

The more you eat of Quaker Rice, the more you will want; it is so light and delicate that you cannot over-eat. Children fairly love Quaker Rice, and it is excellent for them, because it is easily digested and contains exactly the food values the growing child requires.

On each package of Quaker Rice you will find directions for making Quaker Rice Candy, Quaker Rice Brittle, etc. These very delightful confections can be easily and quickly made in your own home, and will give untold delight to every member of the family. Children can eat all they want without the slightest fear of consequences.

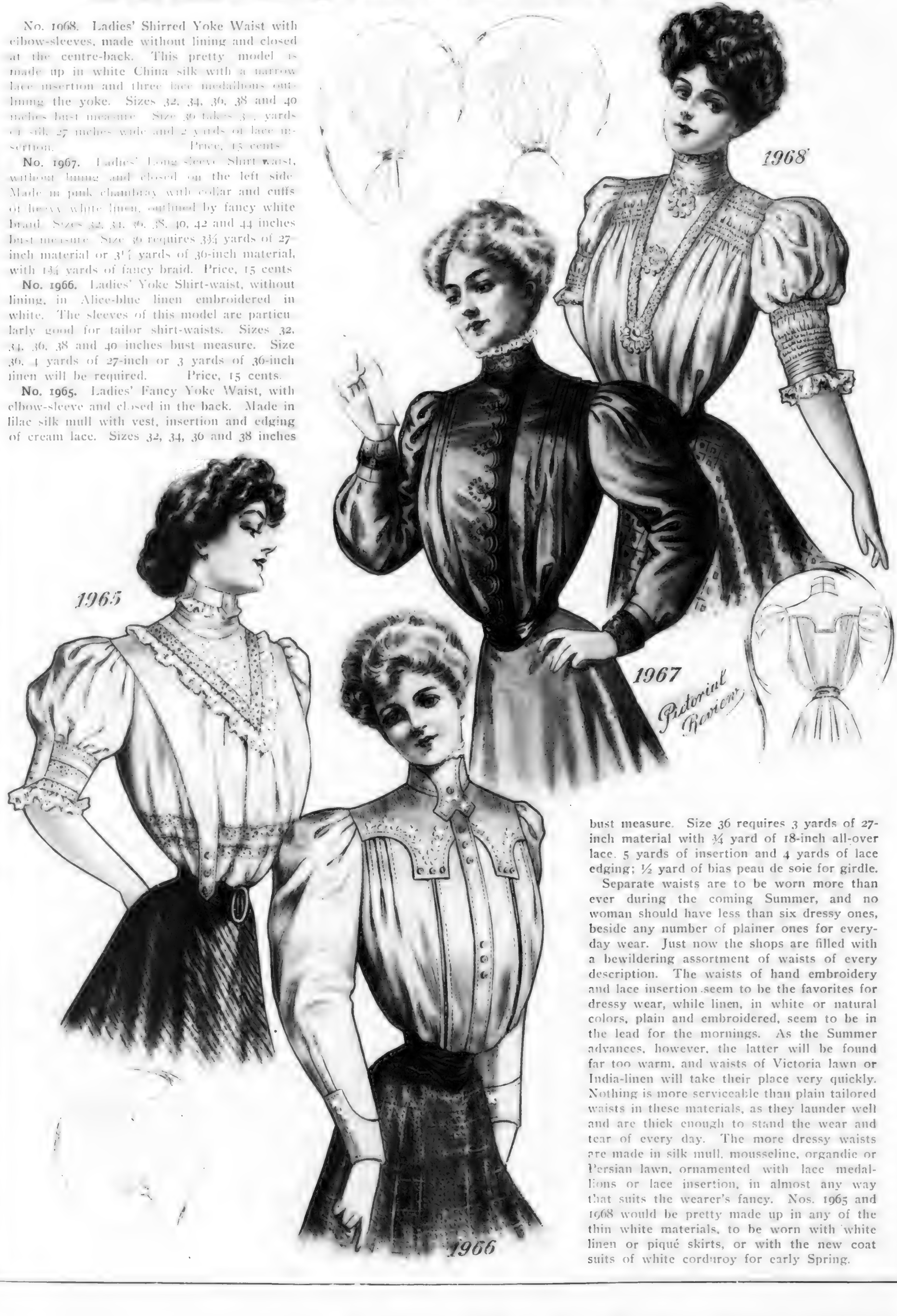
Quaker Rice is sold by grocers everywhere at 10c the package.

Made by the Manufacturers of Quaker Oats. Address, Chicago, U. S. A.

Copyright, 1906, by American Cereal Co

LATEST MODELS IN SEPARATE WAISTS

Tissue Paper Patterns of These Design, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9



No. 1968. Ladies' Shirred Yoke Waist with elbow-sleeves, made without lining and closed at the centre-back. This pretty model is made up in white China silk with a narrow lace insertion and three lace medallions outlining the yoke. Sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36 takes 3 [illegible] yards of silk 27 inches wide and 2 yards of lace insertion. Price, 15 cents.

No. 1967. Ladies' Long-sleeve Shirt-waist, without lining and closed on the left side. Made in pink chambray with collar and cuffs of heavy white linen, outlined by fancy white braid. Sizes 32, 34, 36, 38, 40, 42 and 44 inches bust measure. Size 36 requires 3¾ yards of 27-inch material or 3¼ yards of 36-inch material, with 1¾ yards of fancy braid. Price, 15 cents.

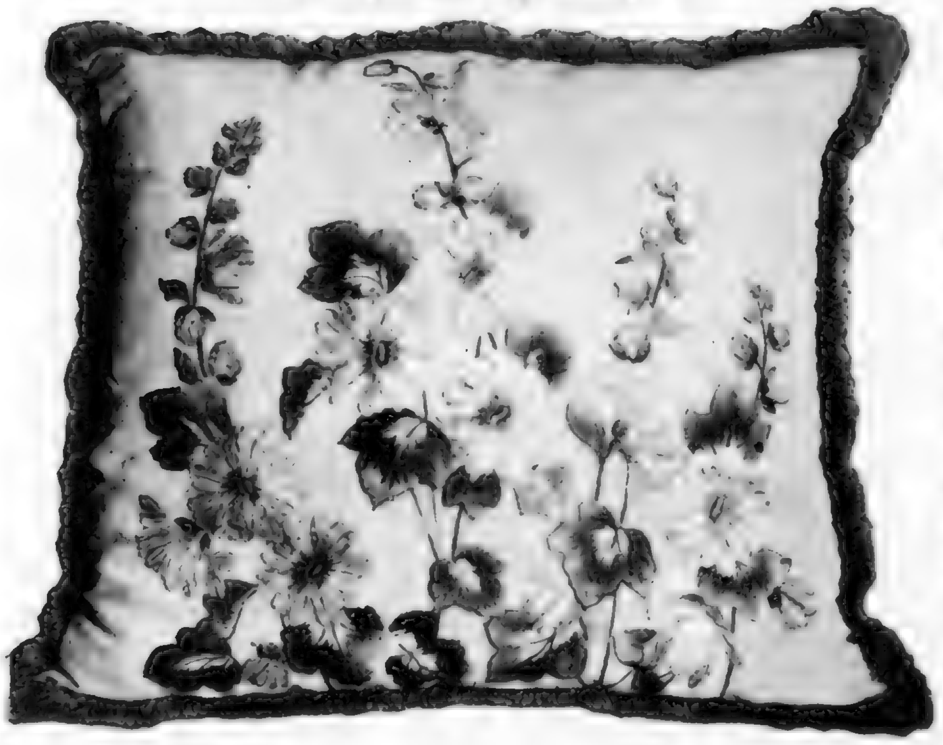
No. 1966. Ladies' Yoke Shirt-waist, without lining, in Alice-blue linen embroidered in white. The sleeves of this model are particularly good for tailor shirt-waists. Sizes 32, 34, 36, 38 and 40 inches bust measure. Size 36, 4 yards of 27-inch or 3 yards of 36-inch linen will be required. Price, 15 cents.

No. 1965. Ladies' Fancy Yoke Waist, with elbow-sleeve and closed in the back. Made in lilac silk mull with vest, insertion and edging of cream lace. Sizes 32, 34, 36 and 38 inches bust measure. Size 36 requires 3 yards of 27-inch material with ¾ yard of 18-inch all-over lace, 5 yards of insertion and 4 yards of lace edging; ½ yard of bias peau de soie for girdle.

Separate waists are to be worn more than ever during the coming Summer, and no woman should have less than six dressy ones, beside any number of plainer ones for every-day wear. Just now the shops are filled with a bewildering assortment of waists of every description. The waists of hand embroidery and lace insertion seem to be the favorites for dressy wear, while linen, in white or natural colors, plain and embroidered, seem to be in the lead for the mornings. As the Summer advances, however, the latter will be found far too warm, and waists of Victoria lawn or India-linen will take their place very quickly. Nothing is more serviceable than plain tailored waists in these materials, as they launder well and are thick enough to stand the wear and tear of every day. The more dressy waists are made in silk mull, mousseline, organdie or Persian lawn, ornamented with lace medallions or lace insertion, in almost any way that suits the wearer's fancy. Nos. 1965 and 1968 would be pretty made up in any of the thin white materials, to be worn with white linen or piqué skirts, or with the new coat suits of white corduroy for early Spring.

Ribbon Embroidery

By Mabel Tuke Priestman



Many believe that the fashion for ribbon embroidery is entirely new, but our grandmothers and great grandmothers were adepts at this kind of work, and many are the dainty workbags, and scented sachets to be found among our treasured relics of the past.

The work done by our ancestresses imitated garlands and posies, in delicate dainty rococo designs. Such fine and delicate work was done by them, that moderns could not be prevailed upon to give the time, or to fatigue the eye by so much detail.

The productions of to-day are much larger, bolder and more decorative, and are not only used for small articles of wearing apparel, but screens, pillows and portieres are often decorated with this effective work. Coarse stitchery is now introduced in addition to the ribbon work.

Long ago, the fine China ribbons were the only kinds that were used for this class of work, but nowadays we run the gamut of Pompadour, rainbow, shadow silk, and heavily corded ribbons, as well as many varieties of fine silk ribbons, by aid of which such pleasing results are obtainable. With so much to choose from, it is not difficult to make very effective schemes, and many designs sold for crewel-work, can be utilized for ribbon embroidery.

Our illustration shows a cushion of heavy cream-colored corded silk, with a bold design in hollyhocks, shaded from deep red to pale pink. In the centre of each flower a space is left in which is inserted a small barrel button, covered with yellow silk. Some coarse stitchery outlines the silk surrounding the button. The width of the ribbon forms each petal, and is turned in at the end, and is made of coarse, corded and, at the same time, shaded ribbon. The leaves are embroidered in shaded green crewel wool; the ground forms the centre of the leaf. The cushion is outlined with a moss-green silk fringe, matching the color of the leaves. The stalks are also worked in crewel. The work of this cushion is so realistic, that it looks exactly as if some sprays of hollyhocks were laid against the pillow, the shading making them stand out from the soft background. The colors were copied carefully from Nature.

The hollyhock seems to be a favorite flower for this kind of work, for not long ago I saw a very effective portiere made of this design. In this curtain the ribbon was wide, and the edge was gathered tightly in the middle, and secured on the outside with invisible stitches. A raised button finished off the centre. Eight flowers without any leaves, forming a stripe, decorated the top part of the portiere. The four groups of flowers were separated by a heavy stem in crewel stitch, which was terminated at the base of the curtain by some broad flat, leaves, a dark leaf and a light leaf alternating. The ribbon work on this portiere was very effective, and could not have taken many hours to do.

To be a good ribbon-worker, great care must be taken in handling work, so that it is kept clean and fresh while it is being worked. The special charm of ribbons is that they can be made to imitate so faithfully the delicate forms of leaf and flower. A crumpled petal, a withered leaf, and the turn of a blossom, all can be faithfully rendered by a close study of Nature.

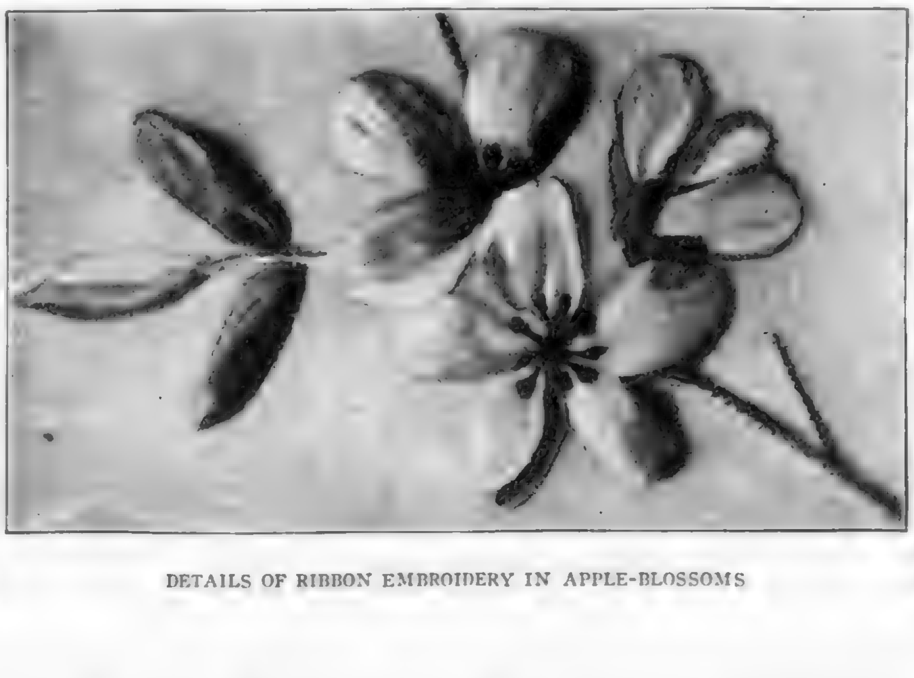
Spontaneity of effect must be striven for, as the moment the work looks labored, its effect is lost. It is well to provide oneself with some of the flowers and foliage to be reproduced, and carefully copy its characteristics and tricks of growth. When the work has been carefully copied from Nature, a vigor of line and curve can be noticed, and the delicate *nuances* of color will at once be apparent. Touches of embroidery are of the most vital importance, and always add to the appearance of the finished work. Stems must be embroidered in stem-stitch, and centres may be worked in with French knots, or a button covered with satin-stitch for the heavier work. Filoselle or embroidery silk, or lustrine, may be used to embroider with.

The apple-blossom is a very effective and simple flower to copy. A thin silk taffetas ribbon should be selected, about a half-inch wide. The five petals are formed by gathering in the centre, and turning under at the end of each petal. A large French knot is in the centre, and the nine lines radiating from the centre, can each be terminated with another French knot, extending out of the petal. Each leaf can be made like the petal, using a dark green for some of the leaves, and possibly two paler greens for others, so as to give variety. The flowers can be of cream-color or pale pink, but in any case the buds must be deep pink. The stems can be formed by heavy embroidered stem-stitch.

Many people admire dainty finicky work, but to my mind, it is a great waste of time, and very ineffective. Clever and original work can be done if the tiresome little things are avoided, and strong decorative effects aimed at.

POINTS FOR THE EMBROIDERER.

Some lovely effects in ribbon embroidery are also seen on the dainty opera bags, and many evening gowns depend altogether on this style of embroidery for decoration. Sharp-pointed crewel needles should be used for this work, and one should keep needles threaded with each color of ribbon to be used in the design. This will prevent the ribbons from becoming creased by too much threading. Only short lengths of ribbon should be used, and during the making of a flower or leaf the ribbon should be drawn between the thumb and finger to smooth out any creases that may have appeared. Never make a knot in the ribbon to hold it on the wrong side. A half-inch of ribbon should be left to tack beneath the embroidery.



DETAILS OF RIBBON EMBROIDERY IN APPLE-BLOSSOMS

$5 Water Motor Outfit, $3.50

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THE ENDORSED ANTISEPTIC

healer for cuts, burns, bruises, wounds, sores, chapped, chafed, irritated and inflamed surfaces. It has received the very highest medical endorsement and is extensively prescribed. It relieves pain, soreness, irritation and inflammation, and heals rapidly without a scar. Prevents blood poisoning. Used largely as a poultice. No family should be without such a valuable household necessity.

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Send us your name and we will send you 5 pieces of our handsome **NEW STYLE** jewelry and our illustrated catalogue of rings and other premiums. Sell the jewelry at ten cents each and then send us the fifty cents and we will send you one of the rings you select. They are not cheap plated ones but they are guaranteed **GOLD FILLED** and warranted for years. Money cheerfully refunded if you are not entirely satisfied. **WALTERS MFG. CO., 14 Dutch St., Dept 69, New York, N. Y.**

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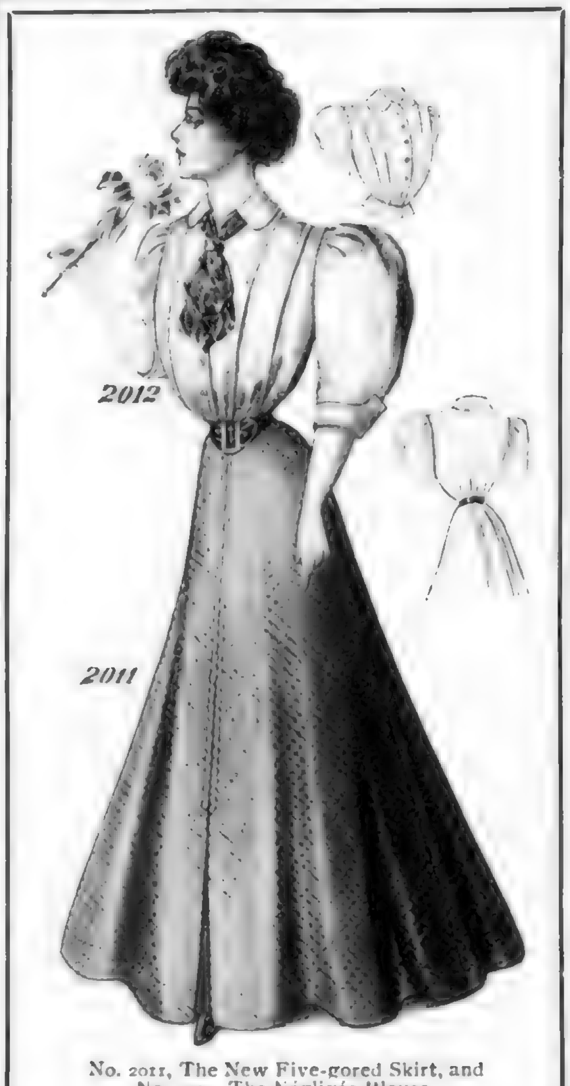
The New Five-gored Skirt

And the Negligee Blouse Adapted for Stout Women

In the accompanying illustration the PICTORIAL REVIEW shows an absolutely new and advanced model. The patterns are of a skirt and a shirt-waist for the warm days of Summer that will soon be upon us.

The new five-gored skirt has a circular effect with no fullness at all around the hips, the fullness beginning a little above the knees, making the hips appear much smaller than usual, as it is absolutely plain and tight-fitting above and it will cut to better advantage on materials of a narrow width than the regulation circular pattern does. It has a seam at the centre-front, which is concealed under the plaits, and is closed at the back gore under an applied box-plait, as shown in the picture. It would be pretty made up in any of the Spring materials or the new Scotch or French flannels. A French flannel in small checks of green and white, the seams, hem and stitching down the front done in sewing silk of a darker shade than the checks would be very effective.

The shirt-waist is one of the most attractive models that has been shown so far, having two tucks on each side of the centre-front stitched to the bust line, and closed with the usual button and button-holes. Under the second tuck there is a dart completely hidden by the tuck which takes out any unnecessary fullness, making it fit snugly over the bust and giving a much better fit to the sides under the arms than does the usual pattern of shirt-waist. By this clever arrangement the fronts are then gathered into a small peplum which is part of the pattern, and not attached when the rest of the waist is finished. This takes all the fullness off the abdomen and hips, making the pattern a boon to the stout woman. The three-quarter length sleeves with their pointed cuffs and low attachable collar stitched to match the tucks, makes it a most comfortable garment, and it will be highly appreciated by the women who do all or part of their housework as well as by their more athletic sisters, who go in for tennis, boating and sports of all kinds, as it gives free play to the arms. It can be made up in any material to suit the individual wearer's fancy, but in light green, stitched with white, or in the same checked material as the skirt, it would make a charming costume; or, in one of the new polka-dotted linen suitings, or plain colored madras, chambray, pongee, or challis, with collar and cuffs of the predominating, or of a contrasting color, stitched to match, it would be most attractive.



No. 2011, The New Five-gored Skirt, and No. 2012, The Négligée Blouse

In old-rose and white checked linen, the skirt and waist stitched in white and the collar and cuffs of white linen, with the tie and belt of old-rose louisine silk, it would be a cool and comfortable costume for a warm Summer day. In dark-blue duck with a white collar, tie, belt and stitching of the dress done in red it would be a joy to the housewife, combining as it does the coolness and comfort of a wrapper with the neat appearance of an entire gown.

The skirt is cut in six sizes, 22, 24, 26, 28, 30 and 32 inches, waist measure, its length in front is 42 inches and in the back 45 inches For the 26-inch size 6½ yards of 44-inch material, 6 yards of 54-inch or 14 yards of 22-inch material would be required. Price, 15 cents.

The shirt-waist is cut in sizes 32, 34, 36, 38, 40 and 42-inch bust measure, and will take 3 yards of 36-inch material or 2½ yards of 42-inch material. Price, 15 cents.

Cheerfulness—The Spirit of Easter

A Chapter on Making the Best of Things

To be content with what life brings; to accept stern and searching discipline with unmurmuring resignation; to make the best of awkward and undesirable things—these are the marks of a royal and beautiful soul.

Our emotions are contagious. Without meaning to do it, we unconsciously quicken or retard our neighbor's heart-beats and affect his entire circulatory system. Therefore, always make the best of a sleepless night.

"One topic," says Emerson, "is peremptorily forbidden to all rational mortals, namely, their distempers. If you have not slept, or if you have slept, or if you have the headache, or leprosy, or thunderstroke, I beseech you by all the angels to hold your peace, and not pollute the morning. Come into the azure, and enjoy the day."

That was a beautiful resolution of Sir Walter Scott, piously recorded in his Journal, that when he was in a state of depression, he must labor hard to conceal it from all the rest in the house, because, as he thought, it was bad enough for him to bear it, without inflicting it on others.

We should make the best of an accident or whatever seems a hopeless calamity.

Then, too, we must make the best of getting old.

This age belongs to the young, and the elderly are reduced to the fate usually allotted to back numbers, unless they resemble that friend of Oliver Wendell Holmes, who was "a stripling at seventy."

It is hard to be left out in the cold, hard to give precedence to a youngster who cannot do as well with both hands as the veteran can do with his little finger, hard to be ignored.

This experience is very galling, and beneath it a man is apt to become a veritable cynic.

A woman should never let herself descend below her husband's loftiest ideal. Good at last shall conquer evil, and love be victor in the strife with hate.

Ah, those skeletons in our homes, they will not stay in the cupboards, but have a knack of stepping out, and sitting beside us, when the house is still. They make me think of the old stories of the Knight's armor, in which their departed masters were accustomed to clothe themselves, and descend at dusk from their place on the walls of baronial palaces. But we must not let them rob us of all the joy and peace of life. It will not do to be ever brooding over them, and talking of them, or cowering before their menace. We cannot ignore them; we must not run away from them; we are meant to get meat out of the eater and sweetness from the strong.

One of the most touching illustrations of this is given in the life-story of Charles Lamb, who took into his home his afflicted elder sister to be the cherished companion of his life. What a daily agony it must have been for his nervous and sensitive spirit to watch lest the dreaded symptoms of mania should return. May he not have sometimes trembled before the fear lest he should be assailed by the hand which had been raised against their mother. Yet the brother mourned during the days of her enforced absence, and welcomed the happy day of her return with genuine and childlike pleasure. Nowhere on the page of history is there a more exquisite instance of how love can make the best of a very sad and difficult lot.

One's sphere or lot in life may seem hard, but its trials may be mitigated by cheerfulness.

The Lily Bulb

I planted a bulb, and buried it deep,
Telling the earth to sing it to sleep;
The snow to shrive it and keep it from harm,
Safe and warm in the slumberous calm
Of a child asleep on its mother's breast,
Dreaming and peaceful, happy, at rest,
Till the sunlight bids it arise.

When up it will leap, as fair and fresh
As a song that's woven in joy's own mesh,
Thrilling with sunshine, laughter, and Spring!
So deep in the earth I buried the thing,
All dusky, and dead, enswathed and bound,
A mummy it lay, wrapt round and round.
It seemed but mockery my surmise
A fair Spring flower could ever arise
From a bulb so dark and dead.

Yet all the Winter I watch and wait,
Knowing and feeling, ere thrushes mate,
My mummified friend will burst its grave,
Break through its bonds, and in splendor brave
Will glad my heart with its beauteous mien,
That I forget the days that have been
When the face of the Spring I see!

—*Maribel.*

Our Easter Cover Design

The beautiful Easter cover design illustrates a smart street costume of white voile with narrow silver braid and buttons for decoration. The trimmings of the Eton, vest and skirt, are of red cloth. The Eton, No. 1988, is cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.

The skirt, No. 1989, is cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For prices of Pinned Paper Patterns, see page 9.

Furnishing Points

ALL artificial light requires to be prettily shaded; and the color of the shades should fall in with the general scheme of color in the rooms.

BEFORE beginning to arrange a room, we must consider for what purpose it is intended, and the individual tastes of the people who are to occupy it; and the more clearly these facts are defined the more successful will be the result.

FOR surrounds to bedroom carpets there is nothing more appropriate than light linoleum, as it is easily kept fresh and free from dust.

WASHING covers for chair-seats which lift out are best put on in this way: Round off the corners, hem the edges, and at intervals of three inches sew on loops of strong tape. Put the cover on, run a piece of tape through the loops, and tie as tightly as possible. The cover is held firmly in position, and is yet quite easily taken off for washing.

CHINTZ can easily be laundered at home. Starch and iron in the usual way. Then spread on an ironing-board covered with a calico sheet only. Sponge the chintz lightly on the right side with cold water, and iron with a steel-faced rounded polishing-flat. These flatirons cost anything from 20c. upwards, according to size.

GREEN sateen in a nice art shade makes cheap and excellent covering for chairs that are to remain in a shady room. If left in the sun the sateen quickly fades.

WITH the advent of Spring, floors which have been stained and varnished will require another application, and the home-made stain is more durable than any preparation to be bought. It is made with one quart of cold-drawn linseed oil, half an ounce of rose-pink, and four ounces of alkanet-root. Mix them together, and let the mixture stand by the fire for three days, stirring well occasionally, when it will be ready for use.

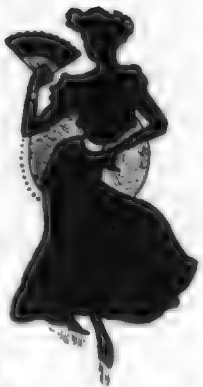
THE floor should first of all have a coating of thin glue-water, and then the stain must be applied with a large whitewash brush; and when the first application is thoroughly dry a second coat may be given, and so on, until the required shade of color has been obtained. The polishing is done with a flannel and beeswax.

THE small house does not require anything pretentious or fantastic in its decoration. It can be made uncommon by extreme simplicity and the skilful employment of color.

IT is a fatal mistake to overcrowd rooms with furniture and ornaments, as by so doing not only is the effect destroyed, but there is a want of rest and comfort.

Fashionable Hosiery

By Kate L. Francis

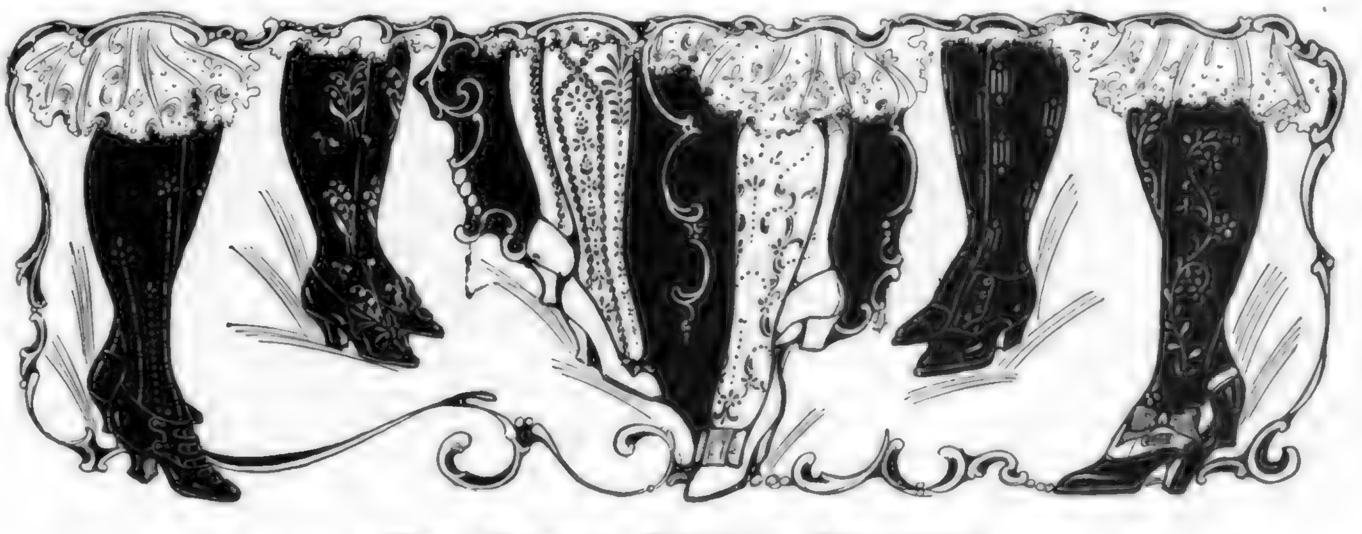


It is almost impossible to speak selectively of hosiery this season, as all the styles are so bewilderingly lovely that one's eyes are fairly dazzled by the display seen in the shops. First, of course, should be mentioned the more dressy styles of stockings, for the Easter brides will have a large and varied assortment to choose from, many of them having ordered plain white silk stockings to be embroidered in their favorite flower. A pair seen recently for one of the first brides of Easter week, are of such fine white silk that they can be drawn through a wedding-ring. They are embroidered on the sides in garlands of white violets, the April flower, with three tiny wedding-bells strung on white ribbon between each garland. On the instep are the bride's initials in lace, set on in the form of an oval medallion, and embroidered on the right side of the medallion are the numbers "19," and on the left are the numbers "06," these being the numerals of the year.

Conservative women will cling to the plain silk or lisle-thread stockings in black or white for every day, but the embroidered ones are in high favor, and nothing could be prettier than the silk stockings in black, blue, brown, and in fact every color that fancy dictates, embroidered in white. One pair of pretty black stockings, embroidered in a pattern of lilies-of-the-valley with stray blossoms scattered here and there, were intended to be worn with very low-cut patent leather pumps, the new feature of which was a double bow in patent leather, giving a chic effect.

Another pair in the same style had the flowers in white and the leaves in green; and on one exquisite pair of apple-green silk, the flowers were in white and the leaves heavily embroidered in a darker shade of green, so that the pattern stood out from the stocking. Hosiery of all kinds and conditions embroidered in clocks with rows of dots in between done in colors is in high favor, and blue or red stockings embroidered in red and black, or a queer broken-rocket design, are quite the thing for every-day wear with russet or black low shoes. The smartest, most dressy stockings in white, black and a variety of colors are dreams of loveliness. The woman who is clever with her needle can have two pairs to every one she will buy in the shops, for embroidered stockings are not cheap. First and foremost are the black and white silk stockings with lace medallions in the form of the owner's monogram (set in over the instep) or a row of lace butterflies, the one just over the instep being the size of a fifty-cent piece and growing smaller as they ascend. These have flowers of delicate colors embroidered along the sides, one beautiful pair of black ones having a flight of black-lace butterflies among field-poppies of a brilliant crimson. A recent bride bought them and paid $25.00 for the single pair. This design is not hard to reproduce, however, if one has patience. Some of the white butterfly and monogram stockings have the butterflies or monograms done in brilliant colors with the flowers in white or in cream color, so that they stand out from the stocking. One pair in delicate pink had row after row of white rosebuds with a chain stitch of white and pink in between, and many of the stockings in this pattern have lace insertions between the flowers. Some of the white ones have large and small embroidered bow-knots in black, blue, or green silk are most effective when worn with the white low shoes or pumps that have black heels, laces or bows, and the short white duck or piqué skirts that are universally worn with the dressy white waists. Of course the stockings to be worn with entire costumes are the more dressy ones, and some of these are most beautiful. White ones have bunches of orchids in a delicate shade of lilac, tied with green ribbon and with a large medallion set in over the instep. Some have roses of every shade and color, with the stems and leaves in light green and the pattern of the ribbon matching the flowers. One pair noted had carnations, shading from the most delicate to the darkest tint of pink. They were to be worn with a shaded pink dress and satin slippers painted to match.

The very latest thing is to have the shoes and stockings match the color of the gown as far as possible. With black or white frocks shoes and stockings of a brilliant color are often worn. At an afternoon reception recently the hostess wore a black lace frock with the pumps and stockings of hunter's green. This is not a good plan unless one has an unlimited supply. Black silk stockings with patent leather pumps look well, and are always appropriate for dressy occasions.



The Easter Bride's Bouquet

FOR the Easter bride there is an entirely new style of bouquet called "the spray," and, although it resembles the familiar shower bouquet, it is in reality entirely different in shape and lacks the rather stiff look of the latter. For that reason it will be found far more attractive. The frame for the new spray bouquet is built on a foundation of fine wire, in shape like a horse-shoe, with the ends twisted inward, so that if the bride tires of holding it she may hang it securely on her arm. The individual blossoms are loosely held by wires, so that whenever the bouquet is moved they fall gracefully into any position. At the right side of the wire frame there is a small kid handle fitted to the frame supporting the blossoms, so that it can easily be carried. Orchids and lilies-of-the-valley are favorite combinations, while camellias are very often used in place of the orchids. The prettiest of all bouquets, however, are those made of white bride-roses with sprays of orange-blossoms and gauze ribbon, making desired shower effect. At the top on the right curve of the bouquet is a large bow of wide satin ribbon in four loops that are about six inches in length and two long ends that fall over the hand. When finished it will be from two to two and a half feet across, the depth of course depending upon the length of the orange-blossoms and ribbon.

The bouquet made of camellias and lilies-of-the-valley is built on exactly the same frame, the only difference being that more of the large blossoms are used but they are not put in such quantities but arranged so they look like an individual bunch around which the lilies-of-the-valley and ribbon are arranged to make the shower. It would take from two to three dozen camellias to make the bunch large enough, and about two hundred sprays of the lilies-of-the-valley.

The House That Helen Built

By Jeanette Sterling Greve

"Here's some sort of a legal document for you, little woman. I hope you're not getting into trouble!" and Arthur threw a big white envelope into the lap of his young bride.

Helen picked up the formidable missive in some trepidation and slowly drew out the enclosure, while her husband watched her with a smile.

"Oh, Arthur, a check from Uncle Henry! I didn't think he would ever forgive us for our runaway marriage, and here he has had his lawyer send us money to build a house! It is like him, though, not to write himself."

"My only regret is," said Arthur, "that we wasted a whole year on his whim that we should not marry until we had the prospect of a home. If his little ward had not let me snatch her out from under his very nose, home or no home, we might have had to wait until we were both gray-haired!"

THE HOUSE SEEN THROUGH THE TREES, AND THE BEAUTIFUL APPROACHES.

"Just think, Arthur, twelve hundred dollars! What a beautiful house we can build!" Helen scrutinized the check again, as if the paper itself were inflated with all the possibilities she dreamed of.

"I am afraid it will not go so far as you think, dearest, but it will make a cozy nest for two people, for all that," was the young man's reply as he drew her head to his shoulder and stroked the soft bright hair.

"Well, anyway," she pouted, "I think it will be beautiful. We'll have all sorts of window seats and cozy corners in it like those we had at Uncle Henry's, and, oh, we'll have a garden and lots of flowers!" She clasped her hands ecstatically.

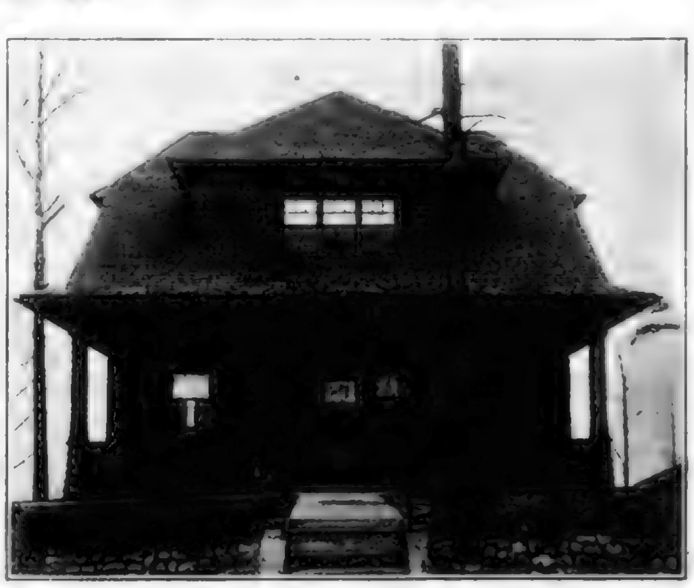
"Not so fast, young woman," laughed the husband. "You seem to think you've struck a gold mine. Twelve hundred dollars will not go many miles on the road to a house and lot. We shall have to have some ground for your house to stand on, you know."

"Oh, Arthur!" and Helen suddenly sat up very erect, "don't you believe we could get one of those lots in Morningside? Along that pretty road, you know, where we were driving when——"

"On the day of days, I suppose you mean," pinching her ear. "Yes, I had thought of that. It would be cheaper to buy in the suburbs anyhow. One of the real estate fellows spoke to me about a lot out there just the other day, and offered it on such easy terms that I believe we could meet the payments out of my great and numerous legal fees, and put all your money into the house. Suppose we see the agent this afternoon. I came home early for that very purpose."

"Perhaps we could go to the architect's office, too, and select our plans to-day," said Helen as she furtively tried to straighten out under a demure little veil the hair to which she always bitterly referred as "red and kinky."

Matters were not pushed through as fast, however, as Helen had hoped. A number of days elapsed and several visits were paid to the office of the agent before a fine lot was finally secured on a gentle western slope in beautiful Morningside. It fronted for fifty feet on the shady road so dear to the hearts of the lovers, and commanded a wide sweep of rolling country to the east. It was an ideal location for a home, and Arthur congratulated himself upon his bargain and the satisfactory arrangement he was able to make in paying for it.



THE HOUSE ITSELF, CONSIDERED APART FROM ITS ATTRACTIVE SURROUNDINGS.

"Well," said Helen, when at last the first payment had been made and the deed delivered to them, "I suppose we can settle now about the plans. Let us go to Turner. He has built some awfully pretty houses in town lately."

"All right, my dear," was Arthur's reply, "but I am afraid he will be a bit too steep for us. He's one of the big fellows, you know."

The elevator in the great office building landed them opposite a door bearing the legend, "Turner, Architect," and they were ushered into a comfortably appointed waiting-room whence they had a glimpse of a vista of rooms filled with desks, all occupied by busy clerks. A pompous-looking man appeared in response to a summons from a small page and blandly inquired if he could do anything for them.

"We called to consult you about a house," said Arthur. "We have a lot in Morningside and should like to see some suitable plans."

"Yes," said the great man, looking them over with a deliberate glance, "something neat and modest, I presume. About four or five thousand dollars?"

Helen gasped. She had felt some timidity before the architect's impressive manner, but now what Arthur called her "red-headed temper" asserted itself.

"We have twelve hundred dollars, sir," she said decidedly, while the color deepened in her cheeks. If it had been twelve thousand she could not have said it more proudly. "We wish to put it into our home."

Mr. Turner removed his eyeglasses and held them in his hands as he rose to his feet.

"Oh, you want just a simple cottage. We don't take those small contracts. You might consult Kraft. He has a desk in one of the offices downstairs."

He stood, obviously waiting for them to go, so there was nothing for it but to beat a retreat. When they were once more in the elevator, Helen stamped her foot in vexation.

"We won't try his old Kraft!" she ejaculated. "He is nothing but a creature of that odious man."

"Hold on there, little woman; suppose we inquire. If he is the Kraft I think he is, he was a classmate of mine in old Belmont. I've been intending to look him up, and now's the time."

After repeated inquiries they found Kraft in an office on an inner court, the door of which displayed his modest sign, together with those of several other business and professional men.

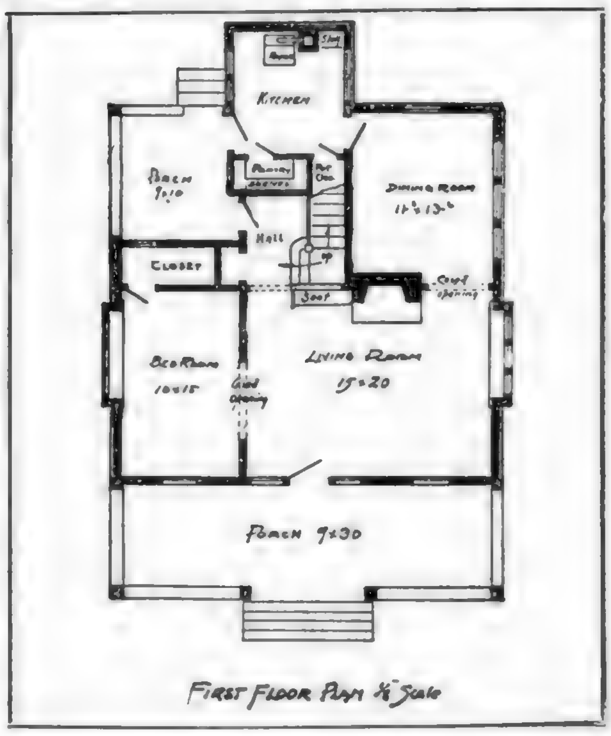
"Hullo, Penfield!" exclaimed an alert young fellow jumping up from the desk which had been pointed out to them. "This is great! I heard you were living here when I decided to locate, and meant to hunt you up."

"I think I know about what you want," he said after they had outlined their ideas to him. "I have some plans here which I have managed to draw up in the intervals between my many professional engagements."

He smiled quizzically as he spoke, and drew from his desk some neat rolls of blue paper.

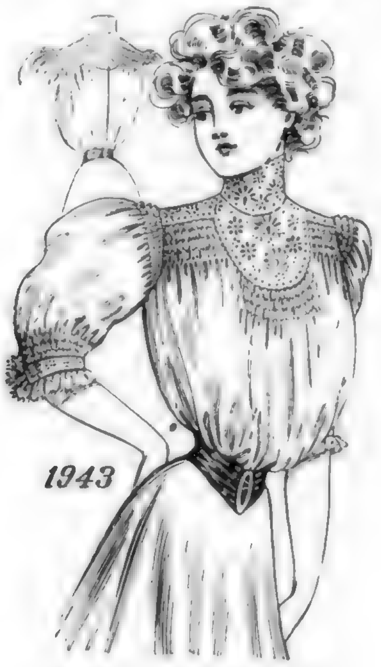
Helen bent over them in rapturous interest.

"Here is a beauty, Arthur," she said, holding out to him one over which she had lingered longest. "This broad porch will be fine in Summer, and that big living-room, with its fireplace and the seat beside it, is just what we want. There are nice big closets in every room, too."



Shirt-waists and Shirt-waist Suits

No. 1943. Ladies' Fancy Waist, made without a body lining and closed at the centre-back. This is an attractive model, and made up in Persian lawn, mull or batiste, or any other thin material; with the yoke of embroidery it would be a charming waist for almost any occasion.



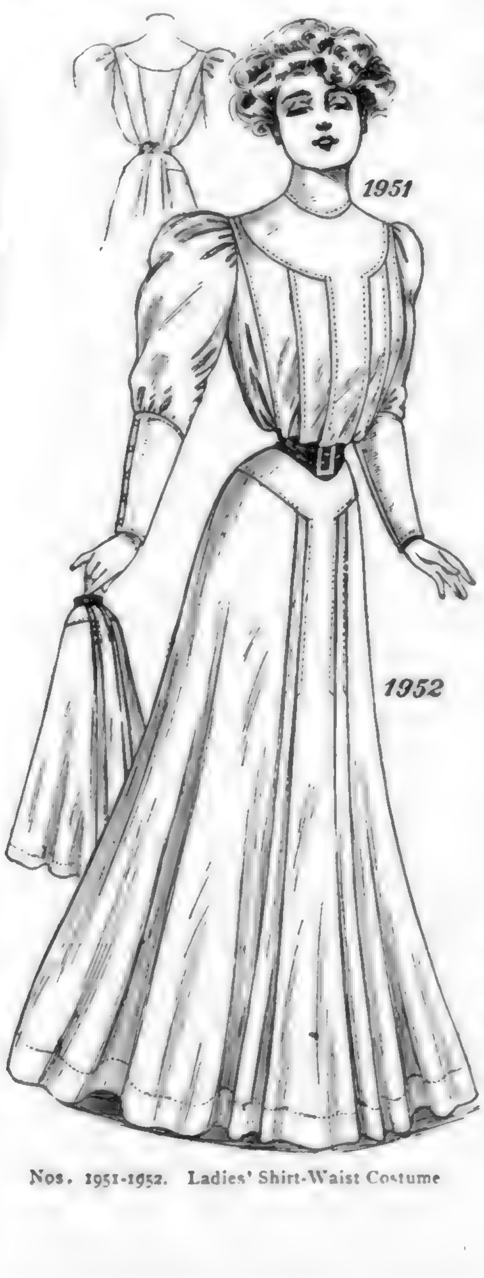
No. 1943. Ladies' Fancy Waist

This waist is cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 will take 3¼ yards of 27-inch material or 2½ yards of 36-inch material, with one yard of 18-inch allover and 2 yards of lace.

Price, 15 cents.

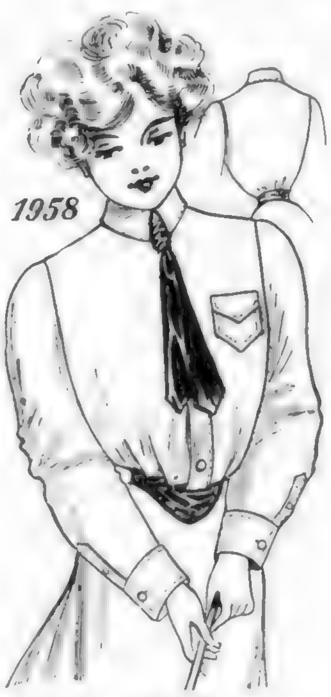
Nos. 1951-1952 is an advanced model in shirt-waist suits, and is strictly tailor-made, depending on the machine stitching for its decoration. In light blue, old rose or green linen stitched in white, or in gray linen stitched in black, it would make a charming costume for morning wear during the coming Summer. The waist, **No. 1951**, is made without lining and opens on the left shoulder and front, and the sizes are 32, 34, 36, 38 and 40 inches bust measure.

Price, 15 cents.



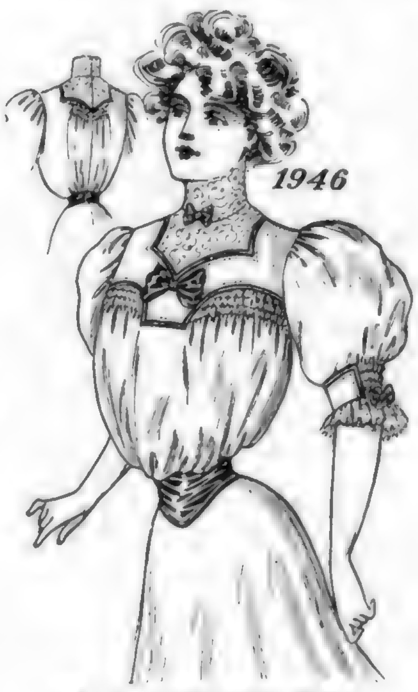
Nos. 1951-1952. Ladies' Shirt-Waist Costume

The skirt, **No. 1952**, has a panel front gore and yoke in one piece, circular sides, and an applied box-plaited back gore. The length in the front is 42 inches, and the back is 45 inches long. The sizes are 22, 24, 26, 28 and 30 inches waist measure. For the medium size of this entire costume it will take 10 yards of 36-inch or 8 yards of 40-inch material. Price, 15 cents.



No. 1958. Ladies' Negligee Shirt

No. 1958. Is one of our latest patterns of a lady's negligée shirt, and is cut on the same lines as a man's negligée shirt. It has straight sleeves, with a stiff mannish cuff. It will make up well in all the materials that come for waists. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure, and size 36 will require 3 yards of 36-inch material. Price, 15 cents.



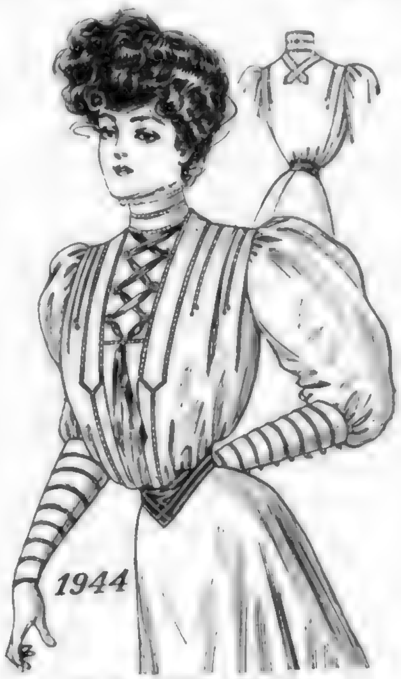
No 1946. Ladies' Fancy Waist.

No. 1946. Ladies' Fancy Dress Waist, with a fitted lining and closing at centre-back. Cut in sizes 32, 34, 36 and 38 inches bust measure. Size 36 will take 4¾ yards of 21-inch material, ½ yard of allover and 1½ yards of lace.

Price, 15 cents.

No. 1944. Ladies' Shirt-waist, with or without fitted lining and closed at the centre-front. It is cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Size 36 requires 4¼ yards of 27-inch or 3 yards of 36-inch material, with 13 yards of braid or ribbon.

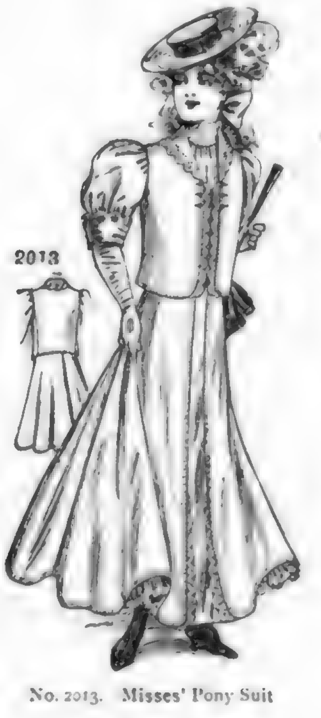
Price, 15 cents.



No. 1944. Ladies' Shirt Waist

No. 2013. Misses' Pony Suit, consisting of a jacket with elbow-sleeves and a skirt with a panel front gore and circular sides and back, having an inverted plait at the back. In tan mohair, with the collar and cuffs and trimmings of brown embroidery, or in white serge with the collar, cuffs and trimmings of white peau-de-soie, it would be a charming little suit for early Spring. In any of the colored piqués, with the trimmings in white, it would be pretty for Summer. In dark-blue linen, with the trimmings in red embroidery, it would make a useful and serviceable suit for traveling to and fro from town to the country. This pattern is cut in sizes 12, 14 and 16 years. Size 14 years requires 5½ yards of 36-inch material with 4 yards of embroidery.

Price, 15 cents.



No. 2013. Misses' Pony Suit

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The **Delight Girdle Former** can be adjusted to suit any width ribbon. There are no pins to damage the garments and no sewing to damage the ribbon. **15 cents** each or **2** for **25 cents.**

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Will hold the shirt waist down; will give conventional waist effect; will give latest styles of Parisian ornaments; will hold belt securely in position without the aid of pins or buckles. This buckle is made in three finishes, oxidized silver, gilt and black. **25 cents** each.

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The latest, best and most durable article ever invented to prevent the pin on waist from coming in contact with the corset. Absolutely no tearing or wearing out of corset when this Protector is used. Admits of forming of waist line **Exactly in Centre of Corset;** keeps the clothing close to the wearer and **Creates** those **Artistic** and **Beautiful Shape Curves,** which add grace as well as comfort to every lady wearing our Protector. **10 cents** each.

Adjust on corset same as shown on cut above.

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New Lace-work Designs

Hedebo Needlework

THE Hedebo needlework is a combination of embroidery and lace stitches which is extremely decorative and which has become quite the rage. It may be applied to all sorts of uses, to the beautification of collars and cuffs, gowns, hats, blouses, parasols, and in addition to these personal uses, it answers charmingly for centrepieces, pillowcases, towels, doilies, scarfs, sheets and the adornment of many other articles.

The work is of Danish origin, and the pieces that have been brought to this country are so exact that they do not look as if they could have been made by hand, but rather by machine.

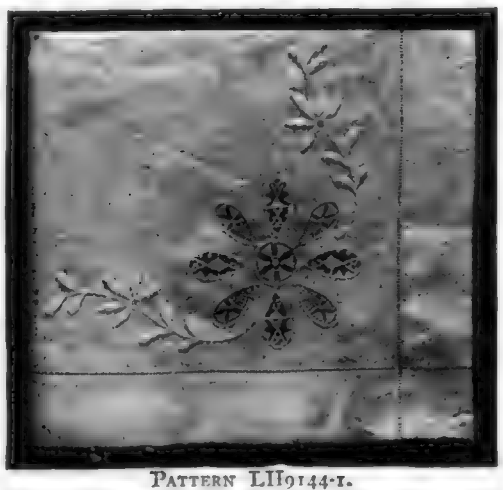
The name Hedebo (pronounced "Hay-de-bow") is the name of the arid plains of eastern Denmark, where nothing but the heather grows; hence the name Hedebo, which means "people who live on the heather." The principal pursuit of these people is peat digging and drying; but the clumsy fingers of the women execute this most beautiful needlework and sell it to the merchants of Copenhagen for a mere pittance. It is bought by the wealthy dames of that city for household uses, and some of it is exported to other countries.

It is very easily learned. The genuine Hedebo is worked with white linen thread on linen of good quality—old bleach linen is considered the best. Primarily, the work consists of geometrical designs, such as triangles, stars, squares, crescents, ellipses, etc. Each figure is outlined and buttonholed around the edges, the material cut close, and the open space filled with lace stitches. Sometimes medallions or squares of Venetian or Reticella work done with linen thread No. 4, are introduced with very elegant effect. When Hedebo is combined with other styles of lace-work or embroidery, a buttonholed scallop is used as a finish. In working, when the piece is mounted in a frame, all the spaces should be underlaid with enameled cloth or heavy wrapping paper.

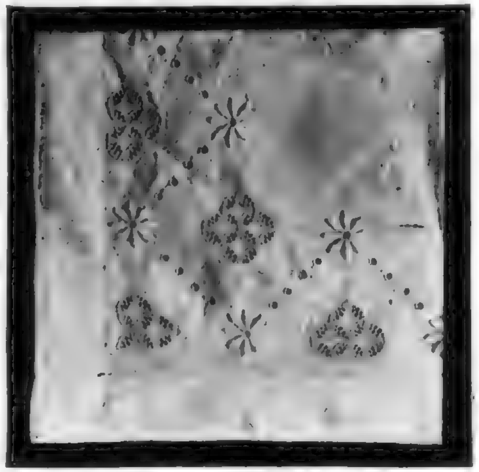
Squares or medallions of this lace-work may be very prettily inserted as a trimming in linen gowns. The working of these squares is quite an art. Begin by laying the thread diagonally across the square, back and forth, four times, making four threads. Repeat this at right angles, and then from side to side, and from top to bottom of the opening. Fasten these cords at the centre and wind the thread over and over these four thread strands forming a series of cords or foundation upon which the rest of the work is done.

The June number will contain an original lace design by Grace Aline Luther, made expressly for the PICTORIAL REVIEW.

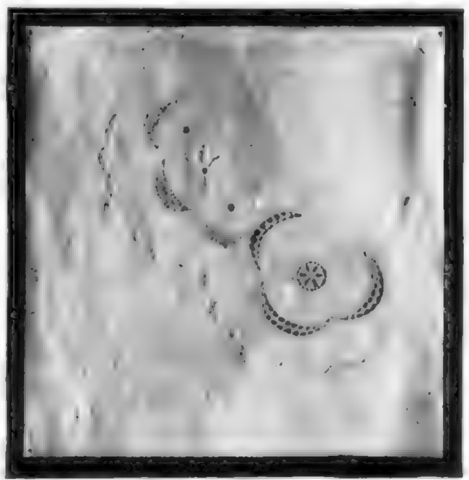
Hedebo Centrepieces



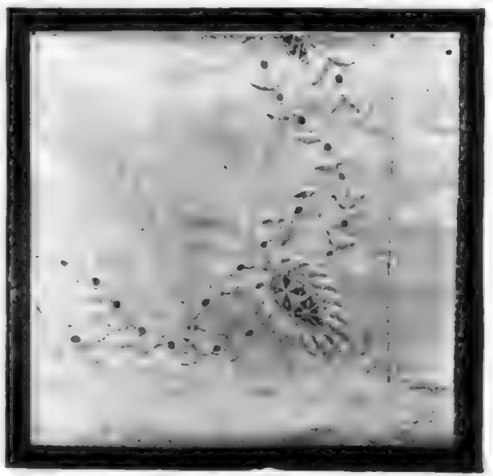
PATTERN LH9144-1.
Stamped on old bleach linen in 12, 24, 30 and 36-inch sizes for 35 cents, $1.00, $1.40 and $1.75, respectively. Silk for working 24-inch size, $1.24 extra.



PATTERN LH9147-11.
Stamped on hemstitched linen in 12, 24, 30 and 36-inch sizes for 20, 65, 90 cents and $1.25, respectively. Silk for working 24-inch, 82 cents extra.



PATTERN LC9145-5.
Stamped on centre-piece linen in 9, 12, 18 and 24-inch sizes for 12, 15, 30 and 50 cents, respectively. Silk for working 24-inch size, 80 cents extra.



PATTERN LH9144-3.
Stamped on old bleach linen in 12, 24, 30 and 36-inch sizes for 35 cents, $1.00, $1.40 and $1.75, respectively. Silk for working 24-inch size, $1.30 extra.

One can show a great deal of originality in working these medallions. In working these squares, baste the linen firmly on enamel cloth, outline the edge of the square, cut away the linen from the centre, turn under the edges and buttonhole with close, firm stitches, so that the purl of the buttonholing faces the centre of the square. The cords and bars can then be worked in as described. These squares are very much after the order of Reticella ("Rettachélla") lace, which is of Italian origin, and has been very largely used for church purposes. They are very beautiful, but being made entirely with the needle are necessarily quite expensive.

A second row of buttonholing may be worked, using the first as a foundation and spacing the loops about one-sixteenth of an inch from the first row. This gives the open, lacy effect. The fancy lace stitches are then introduced, such as point de Sorrento, point de Venise and point de Bruxelles, as indicated by the stamping on the foundation, using the simple buttonhole stitch.

Most of the Hedebo designs are combined with French embroidery with a heavily raised satin stitch, known as "laid embroidery" and eyelets. Although Hedebo work was originally entirely in cotton, some of it has been done in a fine closely twisted silk or buttonhole twist. Only one corner of these centrepiece designs is given, but this suffices to give a good idea of the pattern. Centrepieces of this sort are exceedingly effective on a polished mahogany table, requiring a dark background to give them the proper effect.

When one possesses a centrepiece of this Hedebo work, one must of course have a set of doilies to go with it. Formerly, one doily at each place was sufficient, but now there are not less than three or four. One is used for the plate, one for the bread-and-butter plate, one for the tumbler, and if tea is served at the luncheon there is nearly always a doily put at the side for the cup and saucer to stand on.

Collars and cuffs of this work are also very pretty, and a stock made with one or more tabs would be distinctly attractive, the tabs scalloped and button-holed in the usual way. An unusual finish would be a frill of the narrowest Valenciennes, to go around the entire stock and under the scallops of the tabs. This feminine touch makes a rather stiff-looking stock a very dainty one.

In ordering any of these centrepieces address THE WORK TABLE, enclose the requisite amount, with an additional dime for forwarding the order, and state the page and date.

The Use and Abuse of Turkish Baths

TO a great many persons the Turkish bath is rejuvenating, cleansing and purifying to the entire system in a most desirable way; to others it is positively enervating and should never be indulged. Delicate people, most especially those who have any cause to suspect that their hearts may be weak, should on no account take Turkish baths unless they have been advised to do so by a doctor.

What many people do not understand is this: that the great heat to which one is exposed in this kind of bath—230 deg. Fahr., and even higher in the hottest room—is a great strain on the heart.

This is the reason why the indiscriminate taking of such baths may do serious mischief. Many people have weak hearts, but they can get along all right with them if they don't overdo things. Let them, however, over-exert themselves—take too long bicycle rides, run up and down stairs too frequently, dance to excess, or do anything similar—and they suffer from breathlessness and exhaustion.

No one who suffers in this way should think of taking Turkish baths unless they have obtained a doctor's sanction to their doing so; and then, if they have obtained the sanction, they should remember a useful precaution, which is, to go first to the hottest of the three rooms.

In Turkish baths the temperature of the rooms is graduated as follows: No. 1 is about 120 deg. Fahr. This is the coolest of the rooms. Then there is No. 2, at about 190 deg. Fahr., and then comes No. 3, at 230 deg. Fahr., or even higher.

Now, a frequent plan is to go first into the coolest room, then into the next, and finally into the hottest. This, however, is a bad plan, for this reason: namely, that the heart is more fatigued than it should be when the hottest room is reached; and this is just what should be avoided. We should encounter the greatest heat before the heart is fatigued, thus we can bear the strain much more safely than if we had first exhausted ourselves in the other rooms.

This is a very important point for people who are in the habit of taking Turkish baths to bear in mind. Go straight into the hottest room first, and do not stay in it more than five minutes. If you feel the heat overpowering do not stay so long as five minutes. Then go into the second room for another five minutes; and finally move into the coolest room. Then, at the end of about twenty minutes in this room, shampooing should begin. If you stay too long in the hot rooms before being shampooed, you are very likely to induce a headache.

The perspiration which has commenced in the hottest room will continue in the other rooms; and, if it is desired to increase it, free drinking of tea, hot or cold water, or mineral waters during the bath will have this effect.

Trained Nursing as a Profession

By Octavia Mott

During the Spanish-American War, here were so many applicants for the opportunity to go to the front in the capacity of nurse that only a small proportion of them could be considered, but those who were deemed eligible and were given the chance came back enriched by the experience. Being a war-nurse, however, is very different from following the ordinary avocation of nursing, either in the hospitals or private residences, wherever the call may be, and it is really surprising that when there is such a startling list of unemployed people who are clamoring for something to do, they do not show more alacrity in embracing a profession which offers such excellent emolument, and which is at once so humanitarian and utilitarian.

Some persons are not adapted by nature to become good nurses; perhaps they are noisy or untender, sleepy-headed or impetuous. Of course, all of such drawbacks can be overcome in a measure by constant watchfulness and self-correction, but these peculiarities are apt to break out and mar the usefulness of a nurse in his or her professional capacity. That is why all candidates are subjected to a period of probation in the hospitals before being allowed to begin the regular training for their profession. During that time they are constantly watched, and any little peculiarities of disposition or conduct are carefully noted. If it is finally concluded that they are unfit for the profession and would not be a credit to it, they are quietly informed that they cannot be continued in the course and their names are dropped from the rolls. An impatient person who cannot control the temper, or one who would be likely to show cruelty or indifference is manifestly unsuited to such work and should not consider undertaking it.

There are, however, some persons who are "born nurses"—who are so admirably adapted for the care of the invalid in body or mind that they seem predestined for the task. Their mission in life is to assuage pain and anguish, and their watchfulness and care is the apotheosis of unselfishness. So much of this nursing is amateur, however; they merely follow their instinct of alleviation without knowing the most practical or professional way of arriving at the end desired.

Why should there be any reluctance about taking up trained nursing as a profession? It offers many conditions which other professions do not. To be sure, there are times when the strain upon the nerves and faculties is incessant, but again there are periods of relief when the nurse, although required to be within call, may indulge in reading or other recreation, and while practically free is still drawing an excellent salary. Absolute neatness is a *sine qua non*, and the cultivation of fortitude; but even with the exactions of the office considered it offers much. There is frequently a warm feeling of friendship grows up between the patient and nurse, and this is especially gratifying to the nurse.

There comes a time in the life of nearly everyone when a certain line of development must be chosen, or as it is commonly known, one's lifework must be entered upon. Those who grasp this fact early in life are the fortunate ones in the end. So many young men and young women assume no responsibility whatever and think nothing of the future, until some turn of fate thrusts them unprepared into the world of business life—absolutely unfitted for the battle.

In studying the various professions and lines of business open to the ordinary individual, I find nothing that appeals more strongly than the possibilities in the profession of nursing.

For many years it has been confined almost wholly to the larger cities, for the reason that smaller towns offer no opportunity for studying, and whoever desires to become a nurse must therefore reside in a large city for at least a sufficient time to attend a training school. As a result, trained nurses are practically unknown in cities of less than 100,000 population, and are so scarce even in the larger centres as to be in demand far in excess of the supply.

The salary paid to trained nurses is in consequence much larger than in almost any other vocation open to the ordinary individual. The field seems to be unlimited, and I am strongly impressed with the possibilities afforded by this condition.

I find that young men and young women who take up the profession of nursing not only profit handsomely thereby in a financial way, but are brought into prominence socially in a manner that affords the best possible opportunities.

The work being accomplished by the training schools in the larger cities is being greatly augmented by branch schools, which are being established in smaller towns, and by correspondence methods for teaching this profession. Some of the schools of correspondence are doing wonderfully good work, and the splendid results accomplished by them are worthy of comment.

There are in this country many thousands of small towns and cities in which a trained nurse is not to be found. In each of these towns there are practicing physicians who are almost daily in need of the help of a trained nurse. In nearly every town the work of a nurse is being done by some good, noble-hearted woman, whose intentions are of the best. This class of women are known as *practical* nurses. They do not possess the technical knowledge, however, necessary for a *trained* nurse, and are thereby handicapped and cannot possibly render a physician the full assistance that he requires.

Another thought suggested by my investigations: Why do not more young men take up the profession of nursing? It seems to be left almost wholly to women. True, women are naturally more tender and of a more sympathetic nature, but this is not what is required in a nurse, primarily.

The salaries paid trained nurses vary from $15 to $50 a week. This salary for a woman is large in proportion to the salaries usually paid her in other vocations. It would seem to me that this salary is large enough to appeal to the average young man. The demand for male nurses is in excess of the supply.

Another thought has occurred to me frequently while studying this subject. Expressed briefly it is this: Should not *every woman* know *something* of scientific nursing? For it is to be presumed that every woman will some time in her life have the care of a child. It would seem to me that every mother should know something of the proper scientific care of her children.

The lives of many thousands of little ones would undoubtedly be saved each year if mothers were better prepared to care for the ailments peculiar to childhood. There are but few books published on the subject of nursing, and it seems to be a field almost wholly neglected and overlooked by philanthropists.

The Miracle

The tree that by my window stands
All gently claps its small green hands,
And sways its arms with quiet sweep,
As though it rocked a babe to sleep.
And yet that harassed, helpless thing
Stands now before me, like a king.
'Tis Summer who has touched my tree,
And wrought this miracle for me.

KATHARINE ALISON BROCK.

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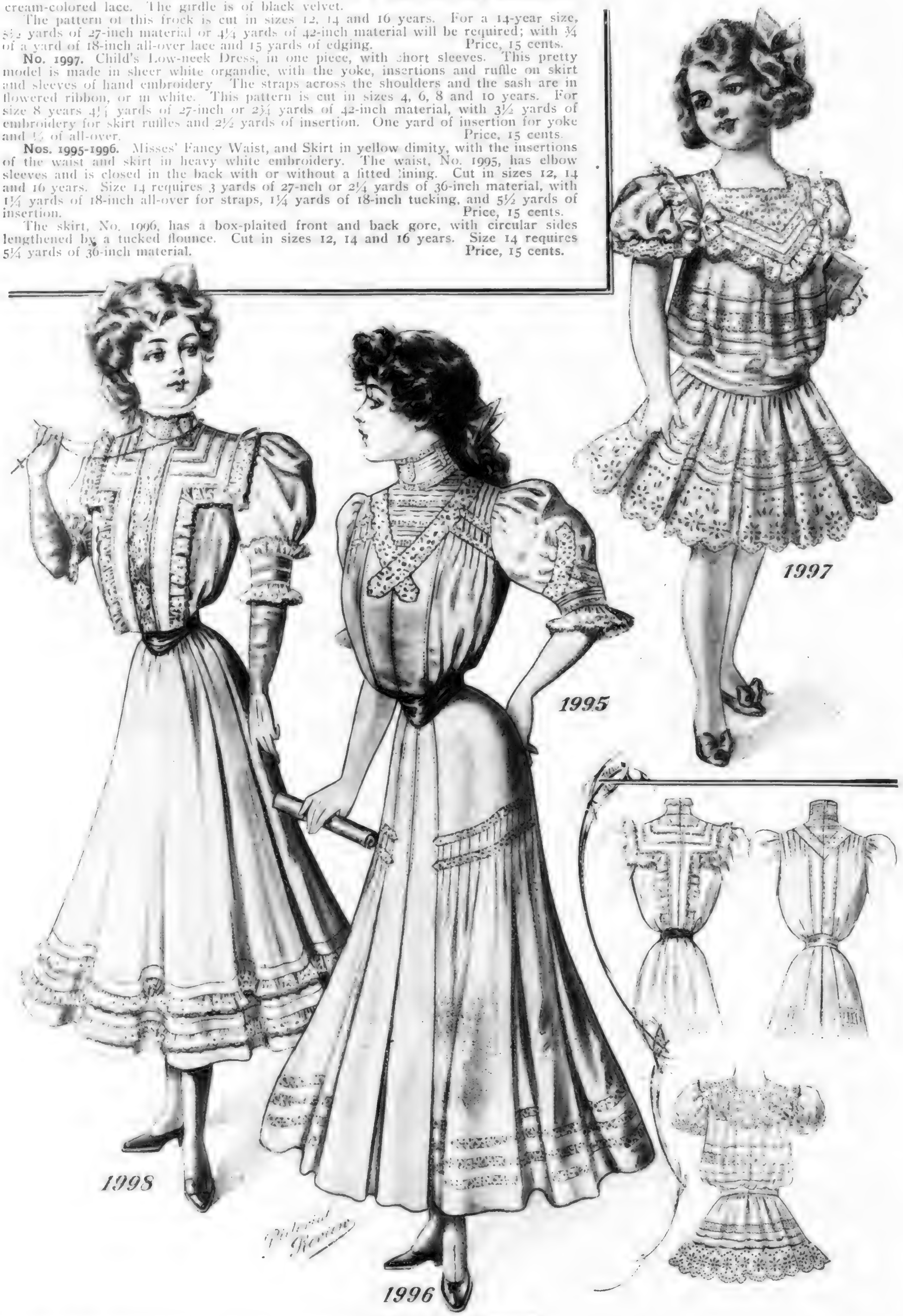
No. 1998. Misses' Dress, consisting of waist with elbow-sleeves, over a fitted lining and a one-piece circular gathered skirt. The model is in light blue nun's veiling, with cream-colored lace. The girdle is of black velvet.

The pattern of this frock is cut in sizes 12, 14 and 16 years. For a 14-year size, 5½ yards of 27-inch material or 4¼ yards of 42-inch material will be required; with ¾ of a yard of 18-inch all-over lace and 15 yards of edging. Price, 15 cents.

No. 1997. Child's Low-neck Dress, in one piece, with short sleeves. This pretty model is made in sheer white organdie, with the yoke, insertions and ruffle on skirt and sleeves of hand embroidery. The straps across the shoulders and the sash are in flowered ribbon, or in white. This pattern is cut in sizes 4, 6, 8 and 10 years. For size 8 years 4¼ yards of 27-inch or 2¾ yards of 42-inch material, with 3½ yards of embroidery for skirt ruffles and 2½ yards of insertion. One yard of insertion for yoke and ½ of all-over. Price, 15 cents.

Nos. 1995-1996. Misses' Fancy Waist, and Skirt in yellow dimity, with the insertions of the waist and skirt in heavy white embroidery. The waist, No. 1995, has elbow sleeves and is closed in the back with or without a fitted lining. Cut in sizes 12, 14 and 16 years. Size 14 requires 3 yards of 27-nch or 2¼ yards of 36-inch material, with 1¼ yards of 18-inch all-over for straps, 1¼ yards of 18-inch tucking, and 5½ yards of insertion. Price, 15 cents.

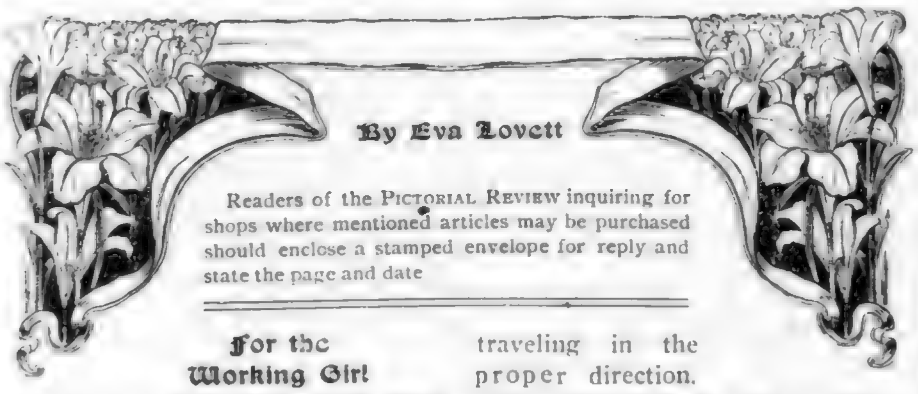
The skirt, No. 1996, has a box-plaited front and back gore, with circular sides lengthened by a tucked flounce. Cut in sizes 12, 14 and 16 years. Size 14 requires 5¼ yards of 36-inch material. Price, 15 cents.



JUVENILE FASHIONS

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

Talk to Our Girls



By Eva Lovett

Readers of the PICTORIAL REVIEW inquiring for shops where mentioned articles may be purchased should enclose a stamped envelope for reply and state the page and date

For the Working Girl

We were talking last month about the working girl, the girl who has made up her mind to have an aim in life, and make a place for herself in the business world, instead of waiting to have some one else do the work for her.

The working girl is usually a bright, intelligent young woman, who, having taken a situation, has decided to make the most of it, and do all she can to fill the position with satisfaction to her employer and herself, and to work so understandingly that she will be competent to take some higher place as soon as the way is open.

We compared her, you will remember, to a traveler who has taken a ticket for a certain place, and who knows, by the stations he passes, whether he is upon the right road. He recognizes the "way stations," and says to himself, that he is so far from, or so many miles nearer, his destination.

Interest in One's Work

And concerning the way-stations, whereby we know we are on the right road. The traveler in the wrong direction takes little interest in the scenery he passes. The girl who is in a place she is not intended for dislikes her work, takes no interest in improving herself, does not get ahead, and perhaps loses her place. She is disheartened because she is not soon promoted, with an increased salary, without thinking that she must first promote herself, by preparing herself for the better place, and making herself worth the larger salary. In fact, she is traveling in the wrong direction, and had better change as soon as she realizes it.

But say she has taken the proper ticket and got on the correct train. How will she know it? By finding herself passing the right stations, of course. She begins to find in herself an added interest in her work. She finds ways of doing it better—not easier, but *better*. She discovers that the work of everybody surrounding her bears some relation to hers, and she begins to appreciate specially the work of this or the other person which depends on hers, or on which hers depends. She is taking an interest in the scenery of her journey.

It Will Be Appreciated

Some day, as is inevitable, some one above her finds out she is taking this intelligent interest—which is quite different, you see, from a perfunctory interest, and she is given some extra thing to do, because she seems to have sense enough to do it. This is one of the first way stations by which she may know she is traveling in the proper direction. Other stations come along in time.

She still continues to take an interest in the work. The new place opens new possibilities, new things to find out, new interests. When a chance comes she is given the higher place. Why? Well, because she has learned how to do it. And by this station she recognizes very clearly that she is traveling in the right direction.

Purpose is Inspiring

And now you can understand why a certain aim in a girl's life can be both helpful and inspiring. It is inspiring because hope enters her heart when she finds by these events that she is on the right road. An added interest and zest helps in the further hard work that lies ahead. For there is plenty of journey ahead. One does not stop too long at this station, which is but a place on the road, after all. The objective point is still ahead.

And it is helpful because it is much easier to find ways of doing what you want, if you know just what you want to do. It is the people who don't know what they want to do—and their name is legion—to whom it is hard to find ways to do it. What would one think of a traveler at a railway station who did not know to what place he wanted to buy a ticket? He would probably be told to stand out of the way of the people who were buying tickets to somewhere until he found out where he was going.

Moulding Circumstances

And it is by such little ways that one can mould circumstances, by getting ready for them, by expecting them and by recognizing them and accepting them when they come. A quiet determination in a girl's heart to do certain things with her life, the resolve which makes her take a small place instead of a bigger one, provided it is in the direction she wants to go, the grit which makes her stick at it, make the most of it, and find ways of preparing herself for the place ahead, while she is still doing the required work—all these things, which as certainly mould circumstances as that the sun creates sunlight, all these are in her power.

And these things will attain her aim more surely than did the declaration of the famous general, for, after all, Napoleon's manufacture of circumstances failed him at a critical moment. Why?—well, perhaps that was, too, because he had taken his train in the wrong direction!

The thing to do, then, is to start right, and to keep your aim and purpose constantly in mind.

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THE PETTICOAT has the new French Fedora flare flounce of 15 inches, in three bias sections. Each section is carefully graduated and put in separately, giving the true and stylish ripple effect, 1½-inch gathered ruffles on every section. The petticoat is round length, very full body and bottom. The sweep is 136 inches around.

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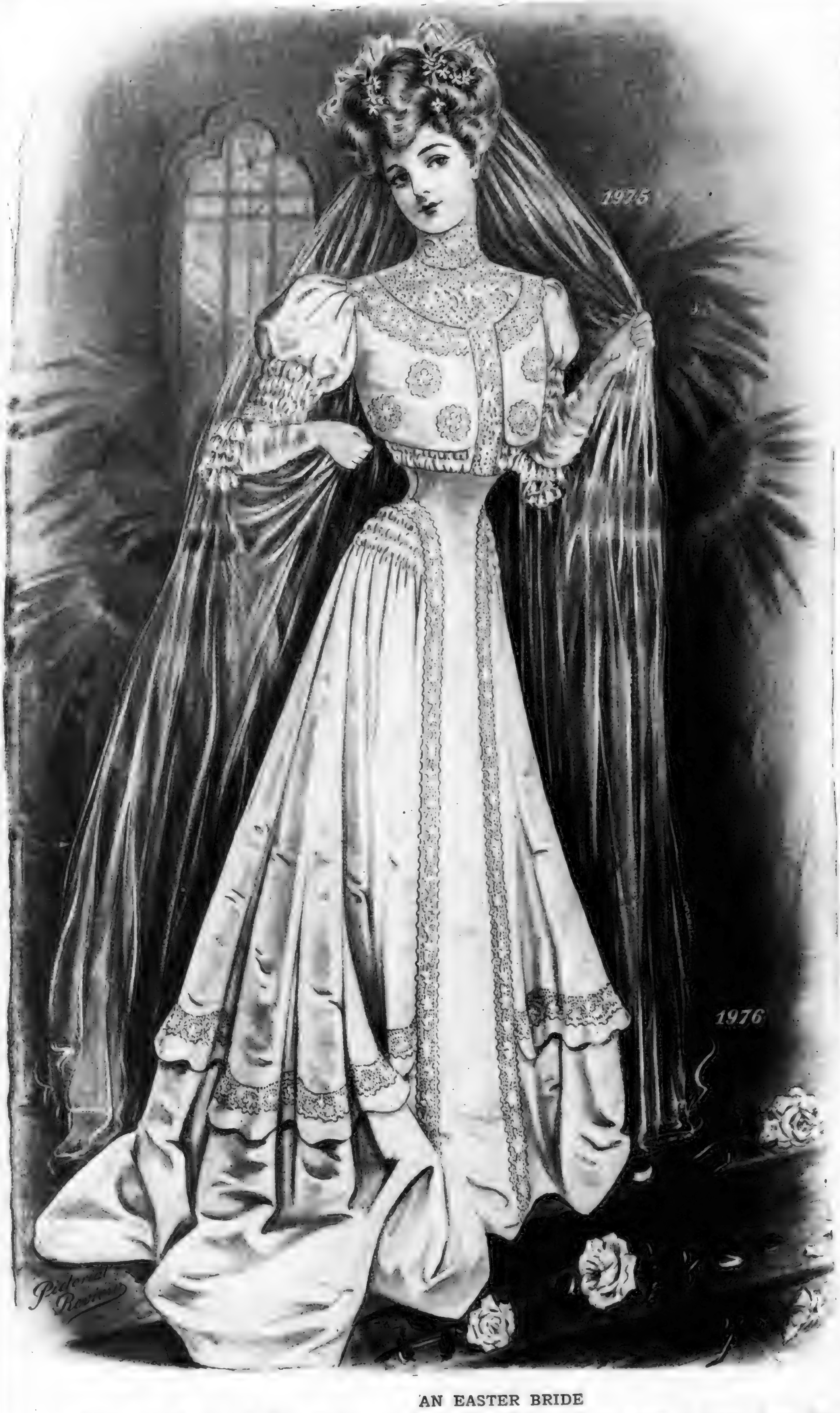


AN EASTER BRIDE

Tissue Paper Patterns of Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9.

Nos. 1975-1976. This is an exquisite Princess costume for an Easter bride, made in heavy white satin, crêpe de Chine or crêpe de Paris. The fancy waist, No. 1975, has a bolero and elbow-sleeves, and closes on the left shoulder and under the arm. The yoke and vest are made of an all-over lace and the insertion and medallions must match it as nearly as possible. Where old family lace, that cannot be matched without great expense, is used, the medallions and insertion may be made of any of the beautiful embroidered trimmings in crystal or silver on white satin or gauze, and the material cut from underneath or not, according to the taste of the wearer. Ruffles of lace and chiffon and bands of whatever trimming is used finish the short elbow-sleeves. The pattern is in sizes 32, 34, 36 and 38 inches bust measure, and requires 3¾ yards of 22-inch or 2¼ yards of 44-inch material, with 1 yard of 18-inch all-over lace and 2¼ yards of insertion, and 12 medallions.

Price, 15 cents.

The skirt, No. 1976, is a Princess model having a panel front gore and circular gathered sides and back. The front length is 43 inches and the back length is 60 inches. The pattern comes in sizes 22, 24, 26 and 28 inches waist measure. It requires 13 yards of material 22 inches wide and 7¾ yards of 44-inch material; with 2½ yards of 22-inch or 1½ yards of 44-inch material for the fold, and 8 yards of lace or trimming to match that used on the waist.

Nos. 1915-1916. Is a dainty gown for the Maid of Honor. Later it could be used as a dancing frock during the coming Summer. It is made of white silk mull over a slip of buttercup yellow taffetas or lawn, with girdle to match. The stockings and slippers should be white. The waist, No. 1915, is made over a fitted lining, and with

(*Continued on Page 35*)

(*Continued from page* 34)

its elbow sleeves and lace yoke and medallions to match is an extremely dainty one. It closes down the centre of the back with hooks and eyes. This pattern is cut in sizes 32, 34, 36, 38 and 40 inches bust measure, and takes 3½ yards of material 22 inches wide, or 2 yards of 44 inches wide, 1 yard of allover lace, ¾ of insertion and ten medallions.

Price of the pattern, 15 cents.

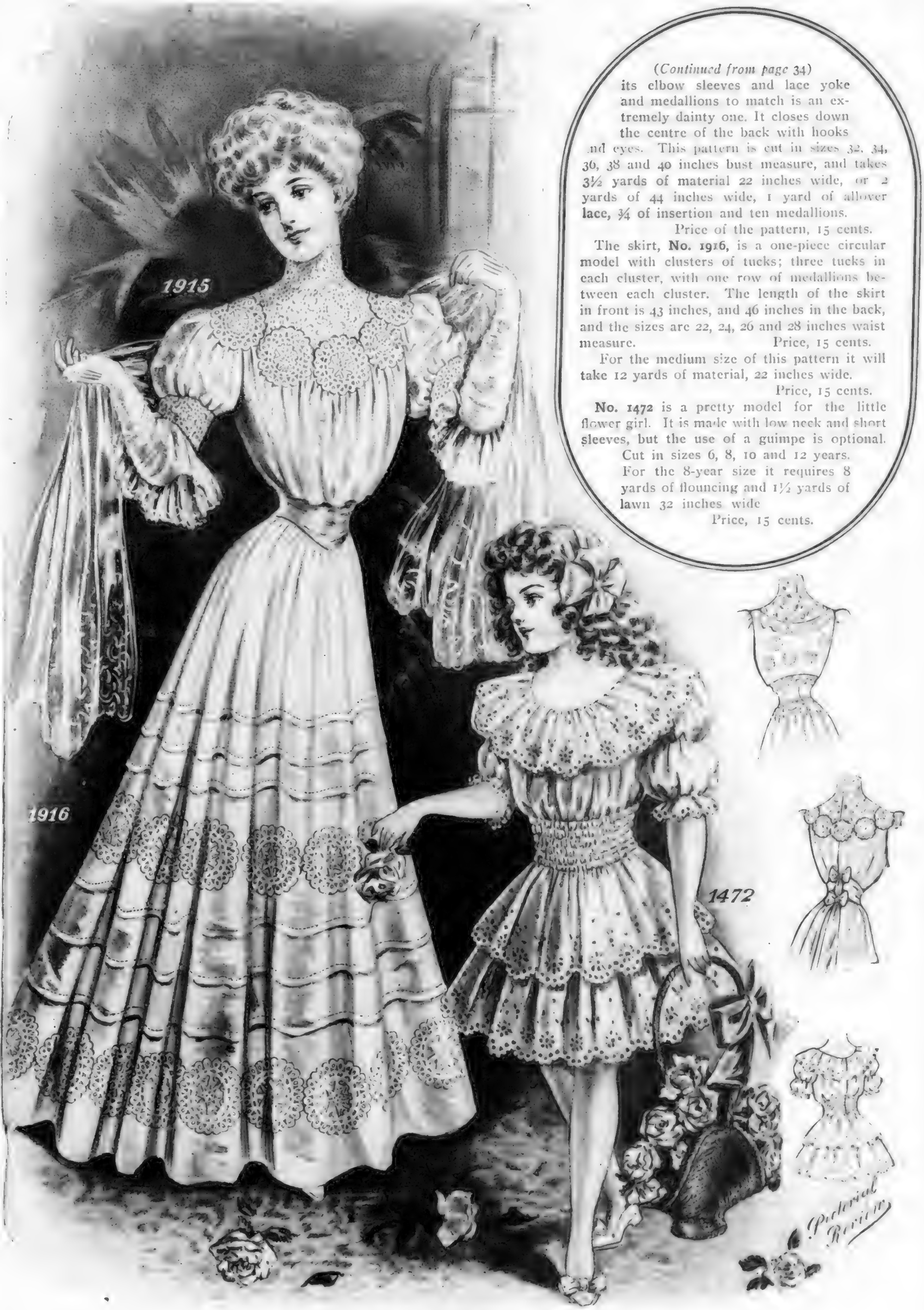
The skirt, **No. 1916**, is a one-piece circular model with clusters of tucks; three tucks in each cluster, with one row of medallions between each cluster. The length of the skirt in front is 43 inches, and 46 inches in the back, and the sizes are 22, 24, 26 and 28 inches waist measure. Price, 15 cents.

For the medium size of this pattern it will take 12 yards of material, 22 inches wide.

Price, 15 cents.

No. 1472 is a pretty model for the little flower girl. It is made with low neck and short sleeves, but the use of a guimpe is optional. Cut in sizes 6, 8, 10 and 12 years. For the 8-year size it requires 8 yards of flouncing and 1½ yards of lawn 32 inches wide

Price, 15 cents.



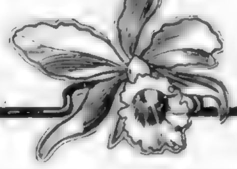
MAID-OF-HONOR AND FLOWER GIRL

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

Children's Story

The Noah Family at Home

By Isabel C. Marshall



SYNOPSIS

Jack Arnold, who was just recovering from a spell of illness, had been spending Christmas Day in the drawing-room with his Noah's arks, and inventing games to amuse himself and his little cousin, Daisy. His elder sister, Grace, came into the room, and discovering the children at play, drove them forth with anger. Later, when in a charitable mood, she gave away some of Jack's toys to some very poor children, among these toys being his favorite ark. Jack fell ill again, and did not discover his great loss for several weeks. After making a thorough search for his lost treasures, and unable to find them in any of his accustomed places, he tells Susan of his loss, and she taxes Grace with having taken them. Grace confesses the theft to Jack and replaces his ark with a beautiful new one. At the opening of Chapter V she has asked him to forget the circumstance.

CHAPTER V.

Jack was silent, understanding that Grace did not wish the reason of her unusually handsome present made public, or the half apology she had brought herself to make to him divulged. He thought all the more, from not being able to talk to any one, of the news he had had of his long-lost treasures. At night he did not sleep for hours, revolving plans for at least seeing Blackeyes again. In the morning, instead of playing with the new ark, he occupied himself in carefully fitting the animals into it, until Susan asked, smiling, if he was afraid he would lose them next. His father came in later to dinner. Grace and her mother were discussing a difficulty that had arisen at the last moment about the school treat next day. There was a risk of the presents not going around.

"Are the Montgomery's Bridge children on the roll?" asked Mr. Arnold.

"Why do you ask?" said his wife. "Of course they are; the four oldest, that is to say."

"Then they are little pluralists," laughed her husband; "they have been reaping the harvest of some other school-treat. I am sure I saw a brand-new Noah's ark, as big as Jack's here, in their windows as I came past just now."

Jack looked quickly at his sister, but she was too busy speculating to what other Sunday-school the shoemaker's children could have strayed, to notice him.

Mrs. Arnold suggested that long purses of pink tarlatan, with an orange in one end, and candy in the other, might be given to the infant-class children, so as to leave enough things for the older ones; and as there seemed no other way out of the difficulty, Grace set to work to make and fill them whenever they left the table.

Jack made himself useful in pinning on tickets, and every one was busy in different ways making preparations for the treat until bedtime.

After Grace had gone to her room, and again, as she stood brushing her hair, she heard Susan at her door, and wondered, a little impatiently, what she could want.

"Will you come with me a minute?" said Susan, answering her thought.

Grace followed her to the nursery. She stopped before opening the night-nursery door.

"You mustn't be angry with him, Miss Grace," she said. "He's got his heart's desire, and though I don't know for certain, I have a good guess how he's got it, for I can't see the ark you gave him anywhere."

She opened the door gently as she spoke. Jack was lying asleep, one half-opened hand holding Blackeyes, while in the other, Ham and Noah's cat were clasped, and thrust under the corner of the pillow, as if for safety.

"Has he given the ark in exchange for these stupid old things?" exclaimed Grace aloud.

Jack stirred, and clasped the toys tightly.

"Hush," whispered Susan, "don't wake him. You mustn't mind, Miss Grace; you must have patience with him."

"Patience!" cried Grace; "he's the most ungrateful child I ever came across!" She remembered her father's remark at dinner about the Montgomery's Bridge children, and felt convinced that Jack had indeed given away her present to get back his long-sought favorites. "I won't have patience!"

Jack opened his drowsy eyes.

"There, now, my dear," said Susan coaxingly, "you just give him a kiss, and forgive and forget, if you've got something to forgive, so had he."

Grace stood stubborn.

Jack was wide awake now, and guessed from their faces that there was something wrong.

"Don't vex his little heart," urged Susan. "Think of those nice Easter hymns you have all been singing, about peace and joy and love."

With a great, sudden effort, Grace conquered herself, and stooped over the crib.

"Did you give the ark in exchange?" she asked, so gently, that Jack was not afraid to say "Yes."

"And do you like these best?" she went on.

Again Jack said "Yes."

"Then it is all right, dear," she said, kissing him. "Good-night; sleep sound."

Jack returned her kiss warmly, and tightened his arms round her neck as she rose to go.

"I love you more than Blackeyes, or Ginger," he declared. "Are you really not angry?"

"Not a bit," Grace answered, with a smile.

"I'll give you Blackeyes for yourself, if you like," said Jack, eager to prove his affection.

"I like you to have him," said Grace.

"Well, then, Ginger!"

"No, you must keep Ginger, too."

"Then you must, you shall take this one," and he thrust the negro minstrel, clasping his banjo, into his sister's hand. "He isn't really a good Ham; he's too tall for the others, and he would look so nice on your mantelpiece. Do, do take him, Grace."

"Very well," laughed Grace, "I will, and you can have him back whenever you want him."

"I want you to have him to keep," said Jack.

"Now, good-night, good-night," said Grace as she tucked him in and gave him a last kiss. "You must go to sleep as quickly as you can."

Noah's cat and Blackeyes returned to the adventurous life of the ark community, but Ham led, for the future, a more distinguished, if a less exciting life. For many a day, and many a year, he stood on the mantelpiece in Grace's room, and whenever her eyes rested on him, he seemed to play to her heart, on his clumsy little banjo, the music of peace and love and joy—the message of Easter.

Jack and Jill

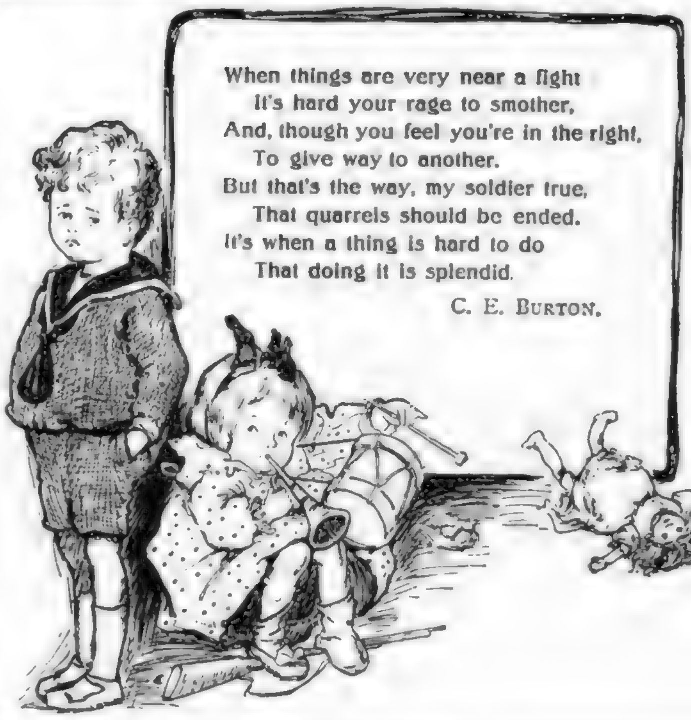
THE NURSERY SOLDIER

With the Paint Brush

JACK

Paint! paint!
Isn't it quaint?
Jack with a brush is as good as a saint,
Putting on colors both gaudy and faint,
Patiently ever without a complaint,
(Happy so long as he's able to paint)
Pink, green,
Ultra-marine.

My! What a truly remarkable scene!
Surely in those who declare that "it ain't,"
Grammar and art have an ignorant taint.
For everyone says who has stood at his
elbow and watched him work without
making complaint:
Effort so gallant
Must show he has talent
To paint, paint, paint.



When things are very near a fight
It's hard your rage to smother,
And, though you feel you're in the right,
To give way to another.
But that's the way, my soldier true,
That quarrels should be ended.
It's when a thing is hard to do
That doing it is splendid.

C. E. Burton.

JILL

Jill, Jill,
Why do you fill
Glasses with water and clumsily spill
All of it over the table until
On to the carpet it runs in a rill?
Patience, you know, is the teacher of skill.
There, there,
Exercise care.

Don't blame the brush with so peevish an
air.
Just look at Jack, he is busier still;
He hasn't made such a terrible swill;
And if any artist was standing beside you,
I'm sure he would mournfully cry with
a will:
Mood so dejected
Is never connected
With skill, skill, skill.

—John Lea.

In Motherland

Conducted by Mildred K. Smith

NURSING VERSUS ARTIFICIAL FEEDING

THE question of nutrition is the most important one in connection with the subject of infancy, for upon it depends not only the preservation of life, but the health of the future adult. The food supplied during the first few months of infancy often decides whether the child will become a strong, robust individual or a weakling.

The infant requires the same elements of food as are required in adult life, namely, proteids, fat, carbohydrates, mineral salts and water. These elements, however, are required in different proportions in early life from what they are in later years. This is owing to the delicate and undeveloped condition of the digestive organs of the infant and to the fact that during infancy material is required, not only to supply natural waste, but for growth as well. We can form some idea of the unusual demands made upon the organs of digestion and assimilation when we consider the fact that a healthy infant trebles his weight during the first year of his life.

The subject of infant feeding is such a vast one, upon which so much has been written, and upon which the most scientific investigators differ so widely in many of their conclusions, that we will endeavor to present only such facts and methods as have been thoroughly proved and generally accepted by those best able to judge. Such principles as apply to normal infants will be set forth, as abnormal conditions require special diet, which must be prescribed for the individual case. Here, as elsewhere in modern life, the tendency has been toward complication and elaboration, rather than toward simplicity. When one reads the many and bewildering processes recommended in infant feeding one ceases to wonder that the prospect of the arrival of a child in the household is regarded as a grievous burden, if not an actual catastrophy. We must make a supreme effort to get back to Nature.

VALUE OF MOTHER'S MILK

Chemistry has taught us much in regard to the composition of different kinds of milk and has enabled us to combine the different elements in the proper proportion, but this has not entirely solved the problem of infant feeding as yet. For instance, a bottle of milk and a ham sandwich can be so prepared that they will contain exactly the same elements in the same proportions, yet no one would contend that a ham sandwich would be as suitable for the baby as the bottle of milk. Just so mother's milk has certain qualities as yet not fully understood which make it better adapted to the needs of the child than any artificial food yet discovered. Mother's milk, the food provided by Nature, is the ideal nourishment for the infant. This is attested by the fact that all artificial foods endeavor to approach it as nearly as possible. One sometimes hears it asserted that the baby will get along just as well on the bottle and that it is much easier for the mother. That this is absolutely false is generally acknowledged by physicians, and is coming to be understood by nurses and mothers. Regrets come from many quarters that the American mother is fast losing the ability to nurse her children. It has been supposed that the same trouble existed in all civilized countries, but an eminent German authority has just assured us that such a decline of this function does not exist in Germany, and perhaps we may find that we have been unduly alarmed elsewhere. It may be that the failure of the American woman in this direction is due to her lack of robustness, her nervous temperament, and her ambition to accomplish too many other tasks.

REASONS FOR NOT NURSING

One occasionally hears of a woman who considers that the undertaking of nursing a child will interfere too much with her freedom and who refuses to be bound by a chain two or three hours long. It is to be hoped that the woman who deliberately shirks this duty for selfish reasons is very rare. There are no claims of church, society, philanthropy, or any outside interest that have a precedence over the rights of the child. Any so-called culture bought at such a price is not worthy of the name. True culture comes, as a rule, from giving, or from getting that we may give. The intelligent mother who foregoes some pleasures that she may nourish her child and strengthen the bond already existing will hasten to grow morally and intellectually that she may minister to this side of her child's nature as he develops. Just here we can point out how the child is a necessity to the parent in rounding out and developing character as the parent is a necessity in providing for the physical well-being of the child. To be sure, some children grow up in institutions and some of the most womanly and motherly of women have never experienced maternity, but these cases must ever be the exception. However, the failure of many mothers to nurse their children is probably largely due to the fact that they do not realize the importance of the performance of this function to the health of the child and to their own health as well.

Devonshire Cradle-Song

My heart is like a fountain true
That flows and flows with love to you.
As chirps the bird unto the tree,
So chirps my pretty babe to me.
And it's O! sweet, sweet! and a lullaby!

There's not a star that shines on high
Is brighter than my baby's eye;
There's not a boat upon the sea
Can dance as baby does to me.
And it's O! sweet, sweet! and a lullaby!

—From "The Broom-Squire," by S. Baring-Gould.

NURSING NOT ALWAYS ADVISABLE

While mother's milk is the proper food for the infant under normal conditions, there may be circumstances which render nursing inadvisable. When the mother is suffering from tuberculosis or any other disease which may be conveyed to the child or which makes the milk unsuitable as a food, or if nursing is too great a drain on the impaired health of the mother, artificial feeding should be resorted to. For a healthy woman nursing is a perfectly natural function, and properly performed is compatible with the most perfect physical condition, but in instances where the health of the mother is poor it is always wiser to accept the advice of a physician as to the propriety of nursing.

MIXED FEEDING

Again there are apparently robust women who, for unknown reasons, are unable to properly nourish a child. When from the condition of the infant it becomes evident that he is receiving improper or insufficient food, it is folly to persist in nursing until the child reaches a state of inanition from which it may be difficult to reclaim him. Very often the milk may be all right so far as quality is concerned, but may be deficient in quantity; in such instances it is better to supplement the supply by one or more feedings daily. This is called mixed feeding and is preferable to an entire diet of artificial food. In case of illness the child that is even partially breast-fed has an immense advantage over the one artificially fed. On the other hand, it may be well to accustom the child to taking one feeding daily in addition to the nourishment furnished by the mother, as it will be easier to wean such a child and in case of the absence or illness of the mother it will be easier to care for the infant.

HEALTH DURING LACTATION

As a rule, the general health of the mother has a more direct effect on the quality of the milk than any one particular article of food. Hence it follows that a simple, nutritious diet that conduces to the best condition of the mother is the most rational. Any article of food that deranges the digestive organs of the mother should be eschewed as well as anything that, after a fair trial, is found to produce disturbance in the infant.

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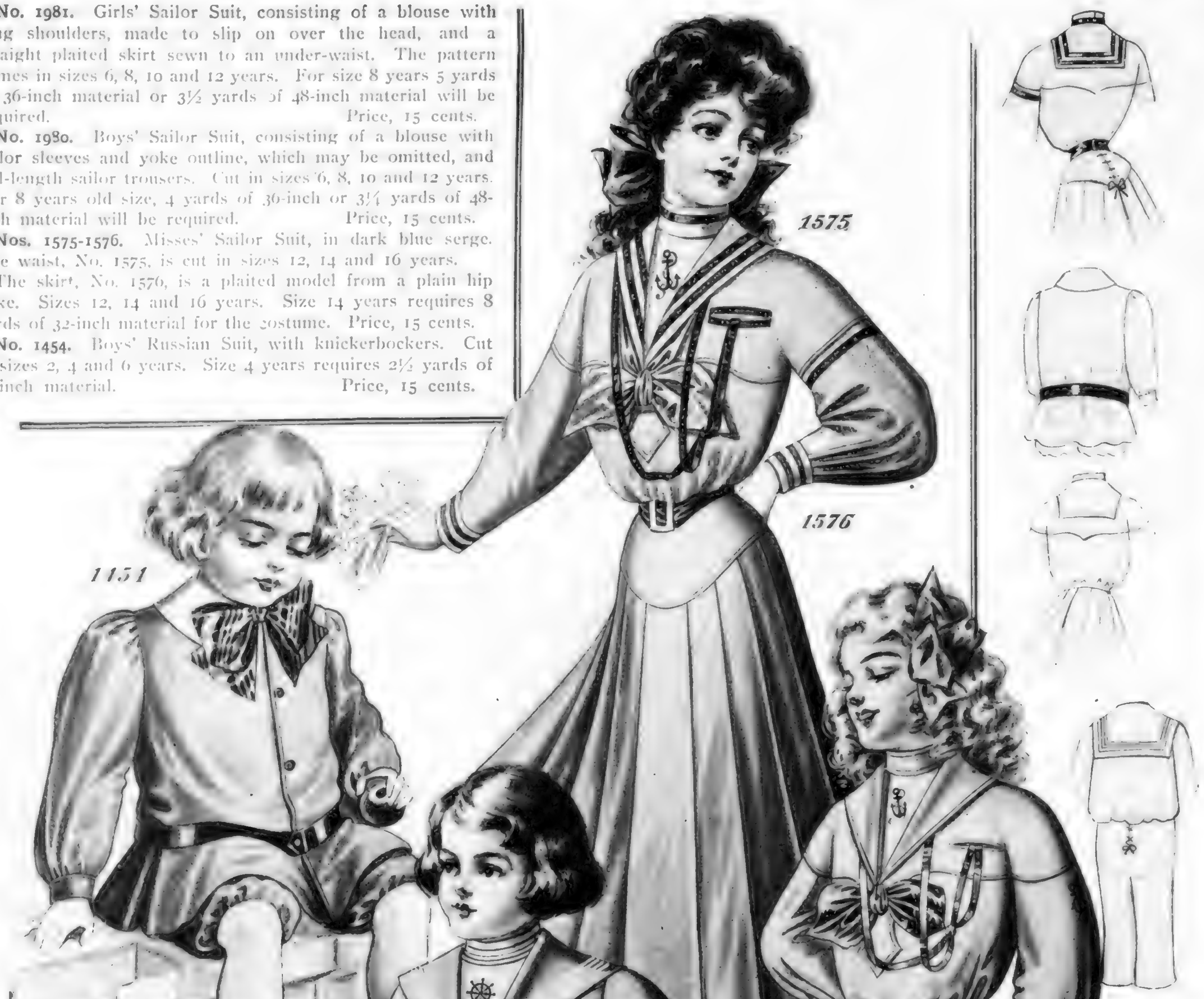
No. 1981. Girls' Sailor Suit, consisting of a blouse with long shoulders, made to slip on over the head, and a straight plaited skirt sewn to an under-waist. The pattern comes in sizes 6, 8, 10 and 12 years. For size 8 years 5 yards of 36-inch material or 3½ yards of 48-inch material will be required. Price, 15 cents.

No. 1980. Boys' Sailor Suit, consisting of a blouse with sailor sleeves and yoke outline, which may be omitted, and full-length sailor trousers. Cut in sizes 6, 8, 10 and 12 years. For 8 years old size, 4 yards of 36-inch or 3¼ yards of 48-inch material will be required. Price, 15 cents.

Nos. 1575-1576. Misses' Sailor Suit, in dark blue serge. The waist, No. 1575, is cut in sizes 12, 14 and 16 years.

The skirt, No. 1570, is a plaited model from a plain hip yoke. Sizes 12, 14 and 16 years. Size 14 years requires 8 yards of 32-inch material for the costume. Price, 15 cents.

No. 1454. Boys' Russian Suit, with knickerbockers. Cut in sizes 2, 4 and 6 years. Size 4 years requires 2½ yards of 36-inch material. Price, 15 cents.



COSTUMES FOR YOUNG PEOPLE

Tissue Paper Patterns of the Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

The Early Education of a Boy

I. By Alice Chittenden

Education in its broadest sense includes physical, intellectual and moral training, and not merely the drawing out and unfolding of the powers of the mind. Between the Scylla of over-cultivation along any or all of these lines, and the Charybdis of permitting a child to "jes' grow," like Topsy, the task of the thoughtful parent is one of no small responsibility.

Lest some one should remind me of the old adage, that the only really well-reared children are those of old maids, I hasten to say that I have had a large experience with other people's children, being "Auntie" by birthright, and "Mother" by adoption to scores of young people, some of whom have had no other mother. I feel, too, that these children of mine will compare favorably with others whom Heaven has blessed with parents; but perhaps I am not an unbiased critic, for one of these same children said to me fondly the other day, "You know, Auntie, all your geese are swans."

However that may be, between the fathers who are immersed in business or science or engrossing professions, and the mothers whose club duties leave them scant time for those of the home, the State may be forced to step in and establish "brooders," or institutions where young children can be brought up under the care of "mothers" who will make this, and this only, their business. What an opportunity for the unmarried woman, or for her without children, who is starving for the touch of clinging baby hands and who carries about with her an aching heart because no baby head has ever been pillowed on her breast!

When a mother by infinite care and self-sacrifice has seen her babe safely through the perils of teething and whooping-cough and measles and the host of evils to which infant flesh is heir, her work has only just commenced, and it is just here where so many fail. Having handed her child over to the kindergarten teacher, she is sometimes apt to look upon her own task as practically completed. But this is where she must prove how far she has succeeded in throwing off her animal heredity. Nothing can exceed the fussiness of a hen for the first two or three weeks of the life of her brood, or her indifference after as many months have passed over their heads. I have seen mothers who were models of devotion during the infancy of their children, and models of indifference ever after.

The early education of a boy presupposes not only wisdom, but an infinite and sustained capacity for self-sacrifice on the part of the parent. It may be objected that there are cases which will not respond to such treatment, but if begun early enough, I believe there will be few such. Oliver Wendell Holmes said the time to begin a child's education was "three hundred years before he was born." But most parents are called upon to consider quite other conditions and to train children in whom all their own sins, as well as their ancestors', are liable at any time to crop out. "Early enough" then may be considered to be as soon as the first glimmer of intelligence makes its appearance. A look-out must be kept for "the little foxes, lest they spoil the vines." A baby six months old can fall into as genuine a fit of rage as an older child, and can be taught, too, that such exhibitions are not agreeable. In fact, it is surprising at what an early age a child can be taught self-control by a wise guardian. I number among my acquaintances an infant Solon, I am sure he will be one, he is already so wise, who in the matter of self-control would put many an adult to the blush. When injudicious friends give him candy at unseasonable hours, his mother has only to shake her head and tell him to put it away and not eat it until after his supper or dinner, or whatever the next meal may be, and he will lay it down without a murmur.

I am a thorough believer in hospital training for the first few weeks of a child's life. The enforced regularity of feeding and sleep and care lays a splendid foundation for future training. Few young mothers have the strength of mind to give this during the first flush and pride and joy of their young motherhood, and there is generally an injudicious grandmother to be reckoned with in addition. I had an amusing instance of this lack of early training the other day when I took a young friend and her six-weeks'-old baby for a drive. Master Roy slept through the first part of our ride, and all went well; but finally he awoke to a new and unaccustomed motion and promptly began to scream with all the force of an apparently strong pair of lungs. I suggested "pins" or "hunger," but the young mother said, "I think it is because he is used to being carried. Mamma is so devoted to him, and when awake he is seldom allowed to lie quiet, but is carried or rocked," and sure enough, as soon as I stopped the carriage, got out and began to walk up and down with him, he quietly snuggled down and went to sleep.

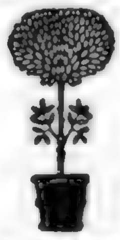
A mother's task, which is, at best, no easy one, may be, however, infinitely lightened by beginning right, and by inculcating self-control at as early an age as possible. If the boy be "a lad of mettle," he will need amusements—but of that again.

There are too many parents engrossed in the gathering of "mint, anise and cummin," who neglect the "weightier matters" of their children's physical, mental and moral well-being, deeming their duty done when they have sent them to costly schools or provided them with expensive masters. The only son of John Howard, the great English philanthropist, ran the streets of London without let or hindrance. The cleverest woman cannot do her full duty as a mother and belong to half a dozen clubs in addition.

"I fear I have not done my whole duty to the world at large," said the mother of four stalwart boys ranging from fifteen to twenty-five, "but I have never found time to belong to a club; not even a mother's club," she added with self-reproach.

She was too modest to take into account that she had given to the world four strong-principled youth; that her two older sons had been a power for righteousness during their college life, and that the younger ones were exercising the same good influence in their high school life.

Spring



There is laughter in the woodlands,
  Where the blackbirds love to sing,
And where Nature's sweet awak'ning
  Tells the new birth of the Spring.

There is laughter in the heavens,
  In the streamlet on the hill,
And the violets are peeping
  In the valley cool and still.

In my heart there too is laughter,
  Thoughts so happy and so gay,
For the Winter closes sorrow,
  And the dark clouds pass away.

There is laughter in the breezes,
  In the notes the songsters sing,
And the world with me rejoices
  In the glory of the Spring.

By E. O. Sharland

ENTRANCE TO UNITED STATES ARMY AND NAVY HOSPITAL GROUNDS... HOT SPRINGS, ARK.

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AND THE
Winter Resorts
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MEXICO
AND
CALIFORNIA
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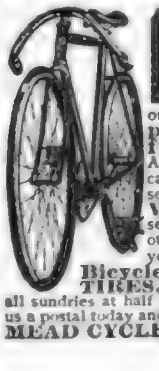

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MEAD CYCLE CO. Dept. W190 Chicago, Ill.

Nos. 1959-1960. Misses' Négligée Shirt and Skirt for everyday. The waist, **No. 1959,** is made of any of the new Spring waistings or in flannel to match the skirt. It is cut in sizes 12, 14 and 16 years. For a 14-year size it will take 3¼ yards of 27-inch or 2½ yards of 36-inch material. Price, 15 cents.

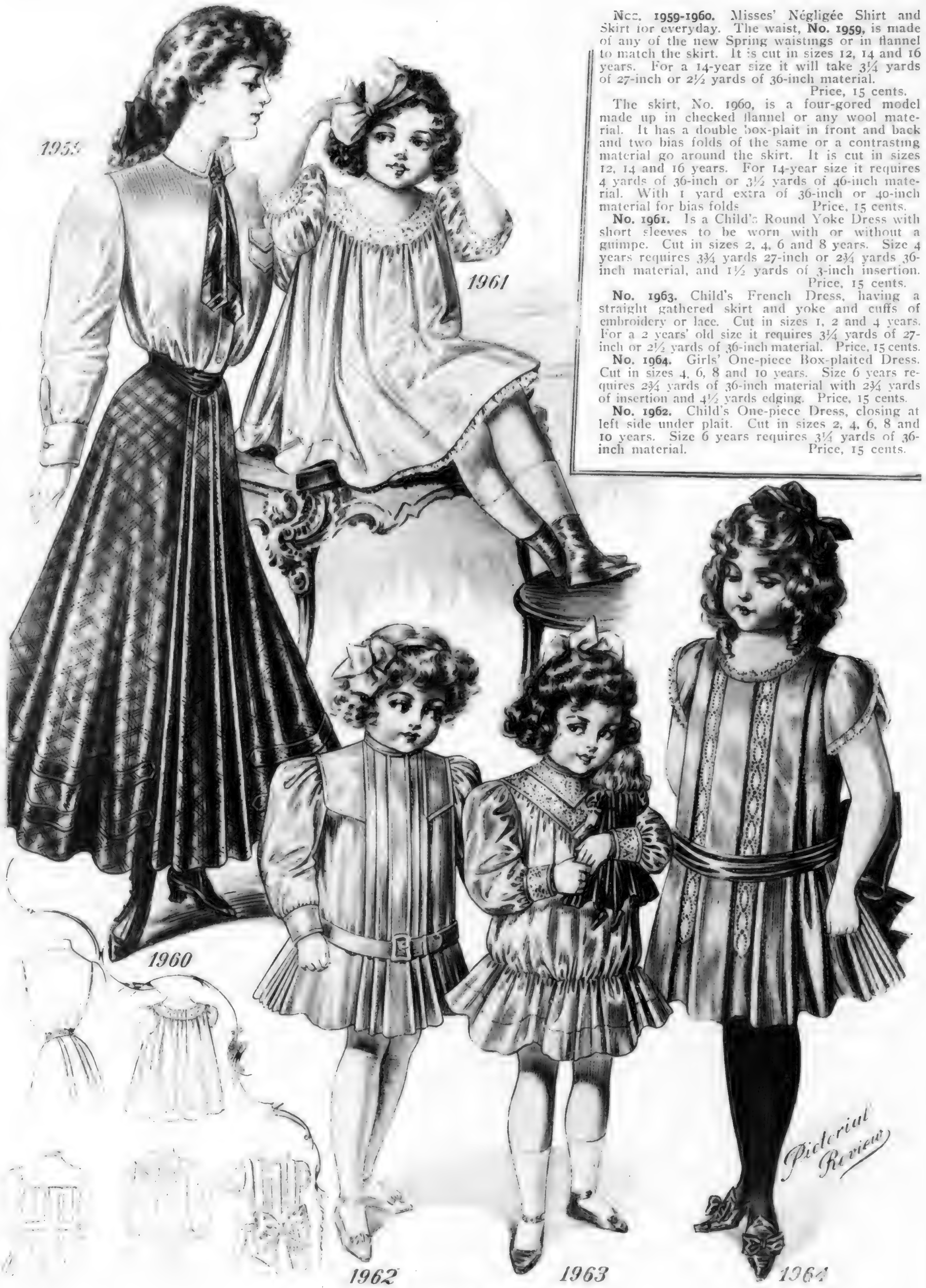
The skirt, No. 1960, is a four-gored model made up in checked flannel or any wool material. It has a double box-plait in front and back and two bias folds of the same or a contrasting material go around the skirt. It is cut in sizes 12, 14 and 16 years. For 14-year size it requires 4 yards of 36-inch or 3½ yards of 46-inch material. With 1 yard extra of 36-inch or 40-inch material for bias folds Price, 15 cents.

No. 1961. Is a Child's Round Yoke Dress with short sleeves to be worn with or without a guimpe. Cut in sizes 2, 4, 6 and 8 years. Size 4 years requires 3¾ yards 27-inch or 2¾ yards 36-inch material, and 1½ yards of 3-inch insertion. Price, 15 cents.

No. 1963. Child's French Dress, having a straight gathered skirt and yoke and cuffs of embroidery or lace. Cut in sizes 1, 2 and 4 years. For a 2 years' old size it requires 3¼ yards of 27-inch or 2½ yards of 36-inch material. Price, 15 cents.

No. 1964. Girls' One-piece Box-plaited Dress. Cut in sizes 4, 6, 8 and 10 years. Size 6 years requires 2¾ yards of 36-inch material with 2¾ yards of insertion and 4½ yards edging. Price, 15 cents.

No. 1962. Child's One-piece Dress, closing at left side under plait. Cut in sizes 2, 4, 6, 8 and 10 years. Size 6 years requires 3¼ yards of 36-inch material. Price, 15 cents.



SPRING FASHIONS FOR YOUNG PEOPLE

Tissue Paper Patterns of the Above Designs, 15 cents for **Each Number.** For Prices of Pinned Paper Patterns, see page 9

The Home Doctor
For Beauty and Health

These recipes are not guaranteed, but are published upon the representations of the contributors, who vouch for their efficacy and reliability. Readers inquiring about toilet preparations should send a stamped envelope for reply and state page and date.

CHLOROFORM POULTICE

A simple and perfectly harmless way to relieve pain is to make and apply a chloroform poultice. Break 1 egg into a small dish and turn it over a few times with a fork or spoon; drop chloroform into it and stir gently until it becomes like scrambled eggs. It will take from 1½ to 2 tablespoonfuls. Too much chloroform cooks it too hard and runs off like water. Place the poultice between soft linen or cheesecloth and apply. The yolk can be used without the white for a small poultice but the white without the yolk blisters. MRS. W. T.

FOR CHAPPED HANDS

Use 8 oz. rosin, 8 oz. lard (fresh), 4 oz. beeswax and 2 oz. pure honey. Strain the honey, add other ingredients, and melt slowly. Let it come to a boil. Remove from the fire and slowly add ⅔ turpentine, stirring all the time the turpentine is being added and until cool. One-half the quantity of each ingredient named will make a good quantity of salve.

N. M. P.

A CURE FOR CHILBLAINS

Bathe the feet in kerosene—two applications being all that is necessary. This has been thoroughly tested and gives immediate relief from the burning and itching sensation of this unpleasant complaint. H. B. B.

A HOMELY BEAUTIFIER

A daily bath, plenty of fresh air and pure water combined with simple, wholesome food, is the best foundation of a fine complexion. Added to this any woman past her first youth will find some soft, pure massage cream used occasionally with the proper movements a great "preserver." But the greatest of all "beautifiers" is the homely carrot. Grated finely, a tablespoonful three times a day, if persisted in, will work wonders. No drug or cosmetic ever discovered or invented will brighten, clear and beautify the complexion in so short a time as this simple remedy, and it is harmless and within the reach of all. Mrs. L. O'B.

THE CARROT CURE CORROBORATED

After spending many dollars for face bleaches, lotions, etc., and not finding anything that improved my complexion I gave up the search for beauty in despair. Not long since I chanced to speak to a dear old lady about her lovely complexion, she told me her remedy, and what do you suppose it was? Eat carrots, plenty of them, at least once a day. I followed her advice—although a doubting Thomas—the result, a beautiful skin, clear, soft, and smooth as a baby. Girls, don't be skeptical, just try this remedy, and see. R. E. C.

COMPLEXION HELP

A few drops of carbolic acid will cure pimples. Fill a basin with warm water, add a few drops of carbolic acid with a soft wash-cloth and pure soap. Bathe the face for few minutes morning and evening and they will soon dry up and disappear. For a clear skin there is nothing better than pure sweet cream. Touch the fingers in the cream and rub up and out until every bit of the face has been gone over. Smooth out the forehead toward temples and pat it in under the eyes and no lines or crow's feet will ever appear. .A F.

TO CURE A BOIL ON THE FACE

I have learned by experience that a drop of carbolic acid will cure a boil or large pimple. Take a toothpick, dip it in carbolic acid and touch the head, and the pimple will dry up and disappear without a scar. When in an advanced stage, have had to apply it in this way three times, but it cured it every time, if done persistently. Have cured a stye, but it must be done very carefully so as not to touch the eye. Roll the lid back on a pencil and touch the head of the stye. The lid must be held by a competent person, so it will not fly back when touched, but held until dry.

A. F.

WHOOPING-COUGH CURE

This is a sure cure and not harmful in any way. Take ½ pt. of Jamaica rum, 1 oz. of anise oil, ½ pt. of honey, 2 ozs. lemon juice, and mix them together thoroughly. The dose for adults is 1 tablespoonful three or four times a day. Children: 1 teaspoonful with as much sugar and water added three or four times a day. This is a most excellent remedy. Try it without fear. N. M. P.

FOR THE COMPLEXION

Fill a quart bottle two-thirds full of rain-water, and add 5 cents' worth of rose water, 5 cents' worth of Epsom salts, 5 cents' worth of tincture of benzoin. Dissolve, and it is ready for the face. Wash and dry the skin, then put the solution on with the hand and rub until dry. This is fine, also cheap, and does no harm to the skin. I have used it for 5 or 6 years and my skin is soft and clear.

Mrs. A. J. B.

IMPROVING A BAD COMPLEXION

It is a well-known fact that women of the present day are more energetic and can accomplish much more than their sisters of a few years ago. If you regard the average feminine face that you meet you will be able to tell the reason of this by the worry lines between the eyes and on either side of the mouth, proving that every ten women out of eleven live on their nerve force. How to get rid of this evidence and yet preserve a good complexion is one of the aims of a woman's life. This can only be done by massage with a good skin-food that tones up the pores and gives new life to the skin. Up to a few years ago all such skin-foods had to be made at home owing to the prevalence of animal oils used in preparing these foods. Now that a new and most desirable skin-food containing only vegetable oils has come to the front, this is no longer necessary. All women who use this choice massage-cream will join in declaring that nothing so beautifying to the skin or more soothing to the nerves has ever been put upon the market. An inquiry by mail will bring one in direct touch with all necessary information. It is worth trying.

Semi-precious Stones
Some Methods of Cleaning
By R. G. W.

IMITATION jewelry, which is so much worn in some form or another nowadays, is, strangely enough, more difficult to clean than are real metals and gems. Ordinary soap and water, although exercising a bad effect on the settings, seldom do any real harm to precious stones, such as diamonds or rubies, but water alone is frequently fatal to sham jewels, and is also injurious to jet or coral.

Only an expert should attempt to clean jet, for, besides the veto which is put on water, the ordinary jeweler's chalk or whiting, which is generally considered innocuous, is not to be recommended, the infinitesimal grains of powder clinging to the bright surface with persistency.

Neither water nor powder should ever be allowed to touch coral. The best method of cleaning the old-fashioned chains and brooches of white and pink coral, which have come back into fashion, is to rub them with a twist of soft tissue-paper and afterwards polish with a silk handkerchief.

Little difficulty will be experienced in cleaning jade, which can be rubbed vigorously with water or chalk, with no fear of any harm being done.

Imitation pearls, on the contrary, should be kept perfectly dry and rubbed at intervals with powdered magnesia, applied with a soft cloth, the pearls being afterwards polished with a fine-haired soft brush.

No amount of ordinary soap and water affects enamel, but, as the inlet work is usually very brittle, great care must be exercised in washing it, so as to prevent it from being chipped, and the drying must be thorough.

"GET-THIN"

MOUNTAINS
OF
FLESH

REMOVED WITH

"GET-THIN"
A HARMLESS TONIC.

No Rigid Dieting
Not a Purgative
No Excessive Exercising
Improves the Figure
Beautifies the Complexion
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Loss 3 to 5 POUNDS PER WEEK by taking the new scientific remedy which we guarantee will reduce the weight of any fat man or woman on earth, or money will be refunded. Try for once an honest and perfectly safe obesity cure. One full bottle does the work. **$5.00 PER BOTTLE.**

SPECIAL OFFER.

To any interested party sending $1.00, mentioning this paper, and giving us the name of just one person suffering from excessive flesh, we will send in plain package a **$1.00 SPECIAL BOTTLE of GET-THIN**, which will last one month and prove conclusively and to entire satisfaction and at small cost (25 cents per week) that the above statement is honest and absolutely true. Furthermore, if you wish to continue the treatment, you may do so at the small cost of **$.100 PER MONTH** for our **SPECIAL BOTTLE.** On the other hand, if it fails in any particular we will cheerfully refund your money. This offer holds good but a limited time. Our **BLUE BOOK** sent **FREE** on application. This remedy is only sold by

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332 E. 17th Street, New York City, N. Y.

CHARMING FIGURES

This beautiful photo illustrates what can be done with
MRS. POTTER'S HYGIENIC FLESH AND BUST FOOD.
Any woman under sixty, whose face, cheeks, neck, shoulders and bust are not as beautifully rounded-out, plump and pretty as this lady's should use **Mrs. Potter's Method of beauty development.** No drugs, no appliances, but convenient and very easy to use. Physicians say it is the most healthful and harmless method known for removing wrinkles, filling-up and rounding-out hollow places, and making the chest and bust firm and full.

FREE—To show you what wonder worker it is, and convince you that it does develop the bust from 2 to 8 inches, in 3 to 4 weeks, we will send a good trial treatment and our illustrated booklet giving full instructions in the Potter Method, (sealed) on receipt of your name and 10 cents (silver or stamps) to cover expense. Full size package $1.00 by mail postpaid.

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SUN FLOWER FLESH FOOD

Sun Flower Flesh Food should be used by every woman. REMOVES WRINKLES from the face and hands, no matter how deep the furrows. It is not a face powder, cream, cosmetic or bleach, contains no lead or other injurious ingredients; absolutely harmless, leaves the skin soft as velvet; will not grow hair; it is a natural beauty maker and will permanently remove all skin imperfections. Free sample box for 2c. postage, including booklet on Beauty Regained.

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wants one good woman in every town who is no longer in her first youth to use and then demonstrate to her neighbors and friends how quickly the skin and underlying tissues drink in albumen—*Nature's* own food, and restores to her face, neck and bust their youthful firmness, beauty and contour. Write to-day for Agency.

Price, 50 Cents. Trial, 10 Cents.

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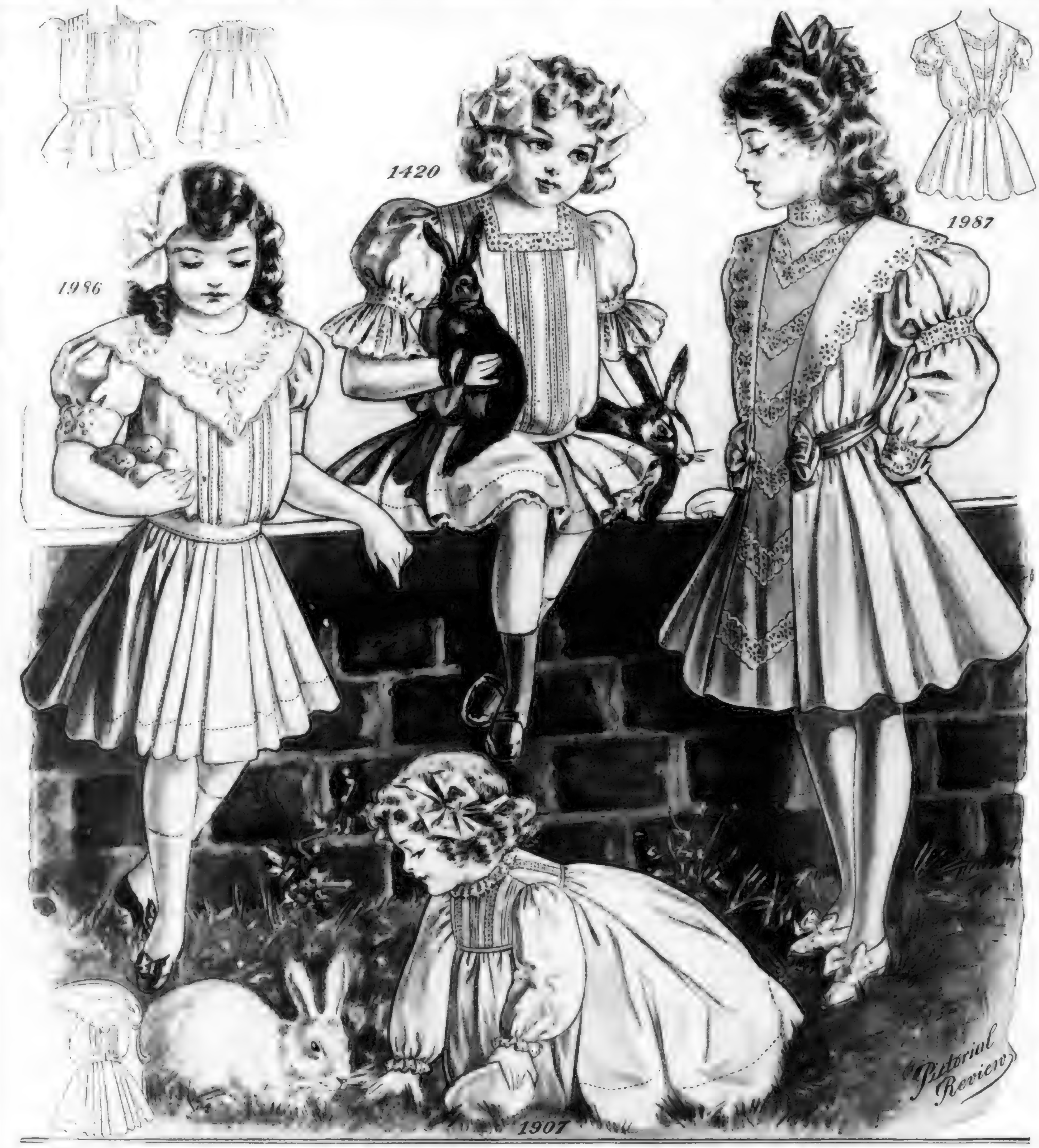


FASHIONS FOR LITTLE FOLK

Tissue Paper Patterns of Above Designs, 15 cents for Each Number. For Prices of Pinned Paper Patterns see page 9

No. 1986. Girl's Dress, consisting of a waist with low neck and short sleeves, and a two-piece skirt laid in plaits in front and back, and gathered at the sides. This dress is a most attractive model and can be developed in almost any material. The model shown in the illustration is of heavy buff linen, with the collar and cuffs embroidered in heavy white silk floss. The leaves, centre of the flowers, dots, and the button holing around the edge of the collar are padded and worked solid, while the petals of the flowers are done in eyelet-hole embroidery, and the stitching on both the skirt and waist is done in white. It is cut in sizes 6, 8, 10 and 12 years. For size 8 years, 6¼ yards 27 inches wide or 3¾ yards 42-inch material will be required.
Price, 15 cents.

No. 1420. Child's French Dress, to be worn with or without a guimpe. The model shown is in baby-blue chambray, with insertion and edging of heavy white embroidery, finished at the waist line by a 2-inch beading run with black velvet ribbon, ending in the back with a bow composed of short loops and ends. The dress can also have the beading go around the square neck and sleeves instead of the insertion if one desires to have the little garment for more dressy occasions, or made in flowered organdie with lace insertion and a sash of Liberty silk to match the flowers it would be charming for party or afternoon wear. This pattern is cut in sizes 2, 4, 6 and 8 years. Size 4 requires 3 yards of 36-inch material.
Price, 15 cents.

No. 1907. Child's Dress, is a model for a small child, made in white or any colored lawn with tucks and insertion of embroidery it will be found an excellent one for morning wear; while if it is made in fine Persian lawn, nainsook or batiste, with hand tucking and fine lace it will do for more dressy wear. It is cut in sizes 1, 2 and 4 years. Size 2 years will require 2¾ yards of 27-inch or 2 yards of 36-inch material, with ½ yard of 18-inch all-over tucking. Price, 15 cents.

No. 1987. Girl's Gabrielle Dress, with separate guimpe, in old-rose lawn, with the insertion and edging on the bretelles of hand embroidery in white. The sash is of soft silk ribbon in the same shade as the dress, or in black, whichever is desired. This dress would be most attractive made in any of the colored piqués, or in white dotted swiss, or white silk mull, with the sash in pink or blue. Cut in sizes 6, 8, 10 and 12 years. Size 8 will require 5¼ yards of 27-inch or 3¾ yards of 42-inch material, with 3 yards of insertion and 1½ yards of 36-inch all-over embroidery for guimpe. Price, 15 cents.

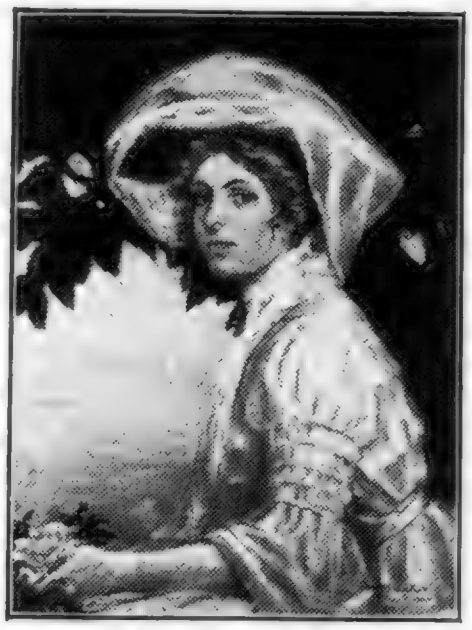
New Novels for Easter Reading

The Passenger from Calais

A new novel with an exciting plot, and incidentally a very pretty love story, is Mr. Arthur Griffiths' contribution to Easter literature. He will be remembered as the author of that exciting detective story, "The Rome Express," and this later work is a worthy successor to that entrancing story. Published by L. C. Page & Co. Price, $1.25.

Carolina Lee

Lillian Bell has given us a delightful story of a young Southern girl who becomes a believer in Christian Science, in her novel entitled "Carolina Lee," just published. Brought up in Paris, she retains all the love for her mother-country and State characteristic of the most devoted American. Though not very convincing, it will be widely read, owing to the popularity of the author. Published by L. C. Page & Co. Price, $1.50.



"CAROLINA LEE"

Randvar the Songsmith

A dramatic story well told is "Randvar the Songsmith," by Ottilie Liljencrantz. One's interest is held spellbound from beginning to end. The story is laid in the time of the fabled Norse occupation of America and resounds with the clangor of arms. Published by Harper & Bros. Price, $1.50.

The Sea Maid

One of those tales of adventure which have proved so attractive to the popular taste is "The Sea Maid" by Ronald MacDonald. It deals with shipwreck and perils by land and sea, and the plot is woven about a group of unusual and original characters. The story is told with skill and considerable humor. Henry Holt & Co. Price, $1.50.

The Idlers

A brilliant satire upon modern social conditions is Morley Roberts' "The Idlers." It is of the same class as "The House of Mirth" and "The Wheel of Life," although the scenes are laid in England instead of in America. It is written with great cleverness and point, and holds the interest of the reader from beginning to end. L. C. Page & Co. Price, $1.50.

Legends of our Easter Flowers

By Helen M. Russell

> "A lily flower,
> The old Egyptian's emblematic mark,
> Of joy immortal and of pure affection."

At no other festival of the year do flowers play such an important part as they do in the Easter celebrations, and on no other occasion are they so eminently fitting. In all ages and in all lands the lily has come close to the heart of the people, and to-day the favorite Easter bloom is the "Easter lily." No other flower so beautifully typifies the religious sentiment of Easter morn, and it has come to be regarded as the symbolic flower of the resurrection.

The Easter lily was once known—tradition states—as the "Persian Beauty," but as the Virgin plucked and held it in her hand, its yellow hue turned to white. This lily is known to the French as "fleur de Marie." Dante named it the "lily of the Arno"; Tasso styled it the "golden"; and Solomon alludes to it as the "lily of the field." To us it stands preëminently the type of Easter hope and joy.

Even long before Christians gave a new significance to the day, the people of Northern climes had celebrated the return of the sun—its warmth and light renewed—with fitting ceremonies, and in these lands the Spring-time flowers had their significance, even to the heathen.

The Buddhist finds in the lotus a sacred type of flower for consolation. To this flower, in the great temple of Thibet, are dedicated prayers, printed on slips of paper that are fastened to cylinders that are constantly revolving.

With the Romans, the lily was dedicated to "Juno." The classics tell of feasts given "among the lilies." The Arab cherishes the lily, and from Egypt to China the popularity of the sacred lotus lily reigns. Tradition relates that Judith, the Israelitish heroine, wore a crown of lotus blossoms when she entered the tent to destroy Holofernes. Joan of Arc was crowned with lilies as symbolical of the pureness of her mission. Doubtless the connection of the lily with religion, and the best aspirations and thoughts of our minds, caused it to be adopted by the earlier masters of art, who placed it in the hands of the saints and angels in their paintings.

In the Madonna pictures of the old masters are frequently three lilies on one stem, typifying either the Trinity or the annunciation, conception and birth of our Saviour. A pot of lilies over doors or windows symbolizes the Virgin, in ecclesiastical art and architecture. St. Joseph's staff that budded, brought forth lilies, and he is thus represented by the early masters.

There is a legend that the "lily of the valley" sprang from drops of the Virgin's milk that fell on the ground. In some parts of England, in country villages, these little bell-shaped lilies are called the "Ladder of Heaven," and in the floral language of Europe it is emblematic of the return of happiness, doubtless in allusion to the season of the year—the Spring-time—when it opens its blossoms. The ancient Greeks had a pretty legend about the daisy. According to a classic account, Belides—one of the dryads, the nymphs who presided over the woodlands—was dancing with her favored suitor when she attracted the attention of the guardian deity of orchards. To shelter her from his pursuit she was transformed into a daisy, "the flower of faithful love," which opens and closes with the sun.

The daffodil was once called the "Lent Lily" and the "Lent Rose," coming as it does during the solemn penitential period, the herald of joy and hope. The meaning of the word daffodil, it is thought, may be traced to an old English name, that of "Affodil," which means "cometh early."

There is a superstition current among the rustic English people that it is very unlucky to bring home the first daffodil of the season. If a single blossom is brought in, or left lying in a house, it is said there will be "luck" the rest of the year in that household.

According to tradition the brier rose was born of drops of blood that fell from our Saviour's brow, pierced by the crown of thorns. The "Passion flower," with its wonderful formation, is emblematic of the crucifixion and is the symbol of faith.

A tale of love and grief is bound up in the legend of the hyacinth. Hyacinthus was a Greek youth beloved by the sun-god Apollo, but as greatly as Apollo loved Hyacinthus, Zephyrus, the west wind, hated him. One day when the god and his favorite were playing with the discus, Zephyrus blew so powerfully upon the quoit flung by Apollo that it struck Hyacinthus and killed him. Great was the grief of Apollo, who caused the flower which now bears his name to spring from his blood. The purple hyacinth, especially, signifies sorrow.

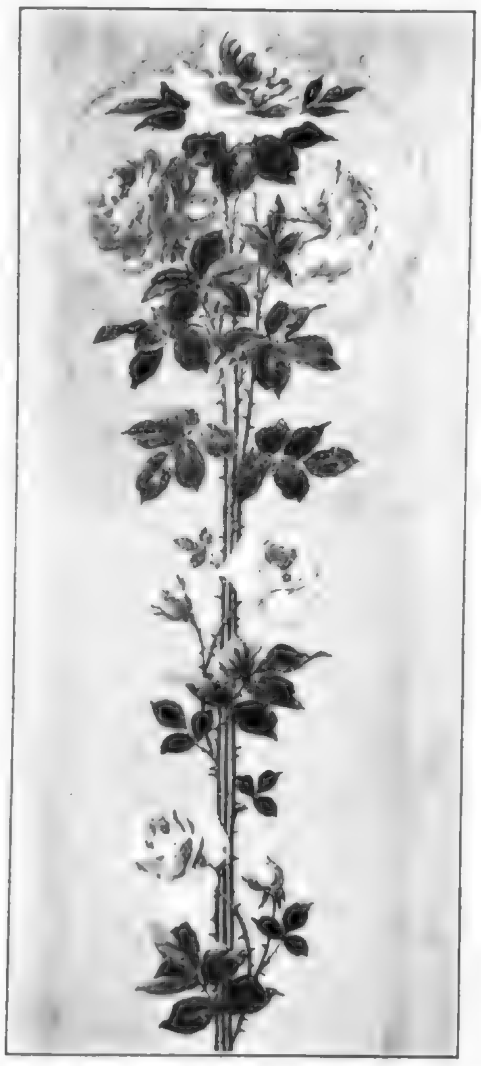
Princess Ena of Battenberg, Spain's future queen, is the only daughter of Princess Beatrice, the late Queen Victoria's favorite daughter. By education and training there is no princess better fitted to fill the position. She is an accomplished girl, speaking four or five languages, and as fond of out-door sports as her future husband. She has recently been learning to manage her own automobile, and is now as enthusiastic as the most ardent lover of that sport could wish. Quite recently she abjured the faith of the English Church and became a Roman Catholic, according to the law in Spain that the king and queen must be of the same religion. She is a god-daughter of the ex-Empress Eugenie of France, and it is said that Eugenie has had more to do with the making of the match than any one realizes. Princess Ena is very fond of her godmother and has spent some weeks with her every Spring in Paris. It is said she will inherit most of the ex-Empress' fortune and all of her famous jewels. She will be officially known as Victoria Eugenie. June 2d will be the marriage date.

PRINCESS ENA OF BATTENBERG, THE ENGLISH FIANCEE OF KING ALFONSO XIII. OF SPAIN

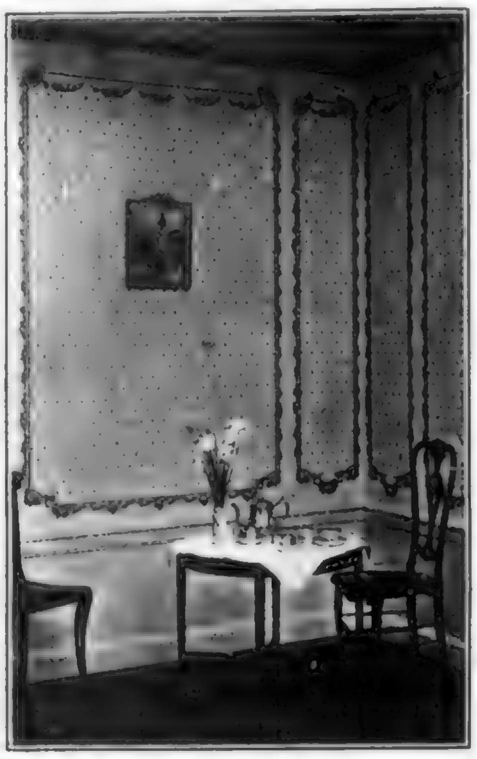
The Decoration of Our Walls

By C. Celestine Cummings

Illustrations by Courtesy of John Wanamaker and the Henry Bosch Co.



AMERICAN BEAUTY ROSES FORMING THE FRIEZE



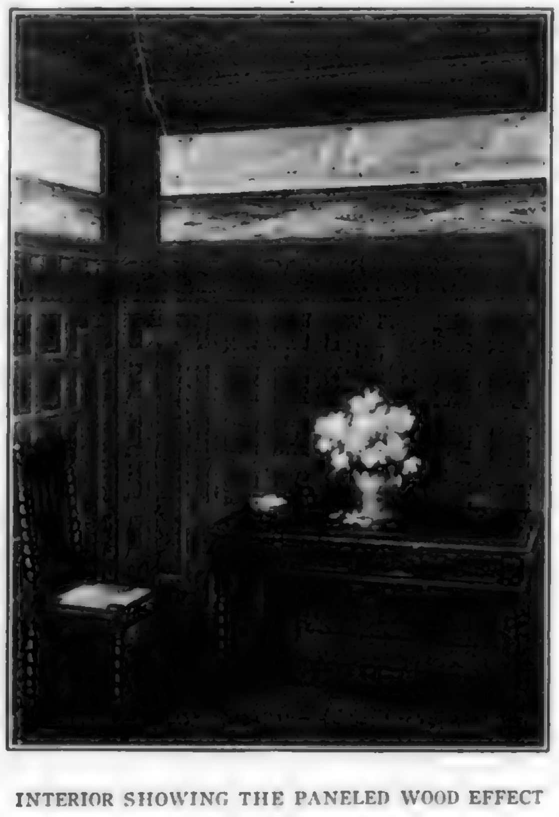
AN EMPIRE PAPER HUNG WITH PANELS

PICTORIAL wall-papers, new materials resembling leather, and beautiful and effective rails that unite with the selected decoration harmoniously, combine to beautify our interiors at the present time most delightfully. A wall that tells a story is not confined solely to the nursery nowadays, and in most of the new paneled and frieze effects in wall-paper, the color scheme is truly beautiful.

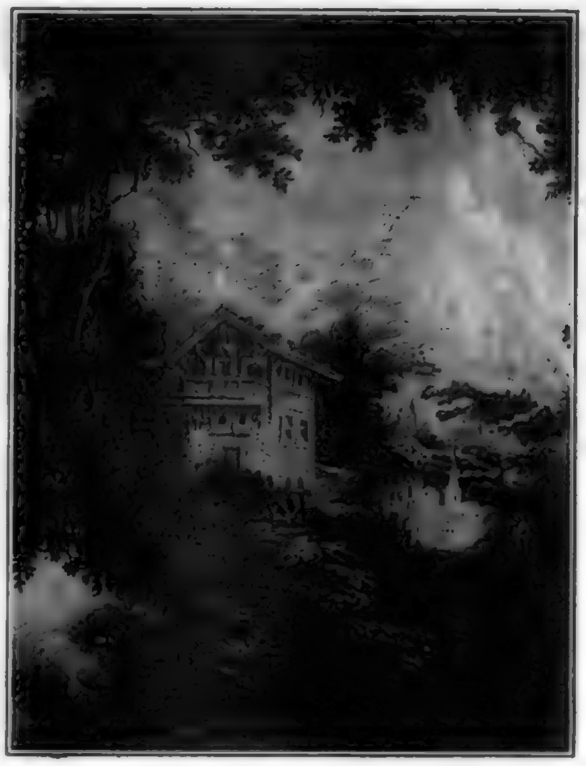
The very newest designs in papers are called "forest papers." They are beautifully appropriate for a music-room, good-sized hall, or for the dining-room. One of the designs shows a pine forest, the other a hemlock forest, the branches, cones and foliage of both being drawn true to Nature. A background of blue sky shows in relief in the pine forest, while the orange and red tints of a glowing sunset bring out the dark beauty of the hemlock's green depths. There is not the least monotony in these designs as six shades of the green are used and three shades of the brown. The frieze border represents treetops against blue or orange skies. A gray background may be procured, if desired, or a golden sunset tint.

A beautiful hall arrangement has been made by papering the walls with the hemlock design having the glowing sunset for the background, and the ceiling with sunset yellow cartridge paper. Carry the paper from the frieze clear to the surbase. This should be painted in dark tints as in shadow. This effect may be given by laying on a coat of cherry stain, two coats if necessary, to obtain a good red tint, then for the enamel gloss and "shadow," brush over the red with transparent black varnish.

No pictures should be hung where this paper is used, as it would have the absurd effect of hanging them upon the trees in the forest depths.



INTERIOR SHOWING THE PANELED WOOD EFFECT WITH A CLOUD FRIEZE



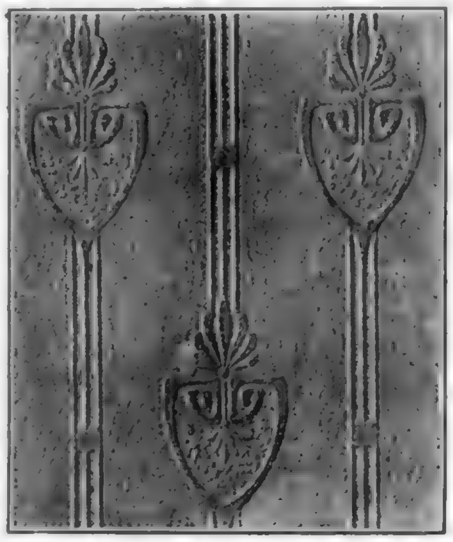
TAPESTRY WALL-PAPER IN A PICTORIAL DESIGN

This picturesque paper is also lovely to use in the library, where the quietude and soft gloom of the forest glades are restful and in harmony with a thoughtful mood.

Green is a very popular color this season for walls. Hard finished they are tinted with green mixed in the outside coat. A pretty way of doing this is to commence at the surbase with a moss green tone and work up lighter to the frieze border, which may be ferns or palms on a cream background, with the cream color for the ceiling.

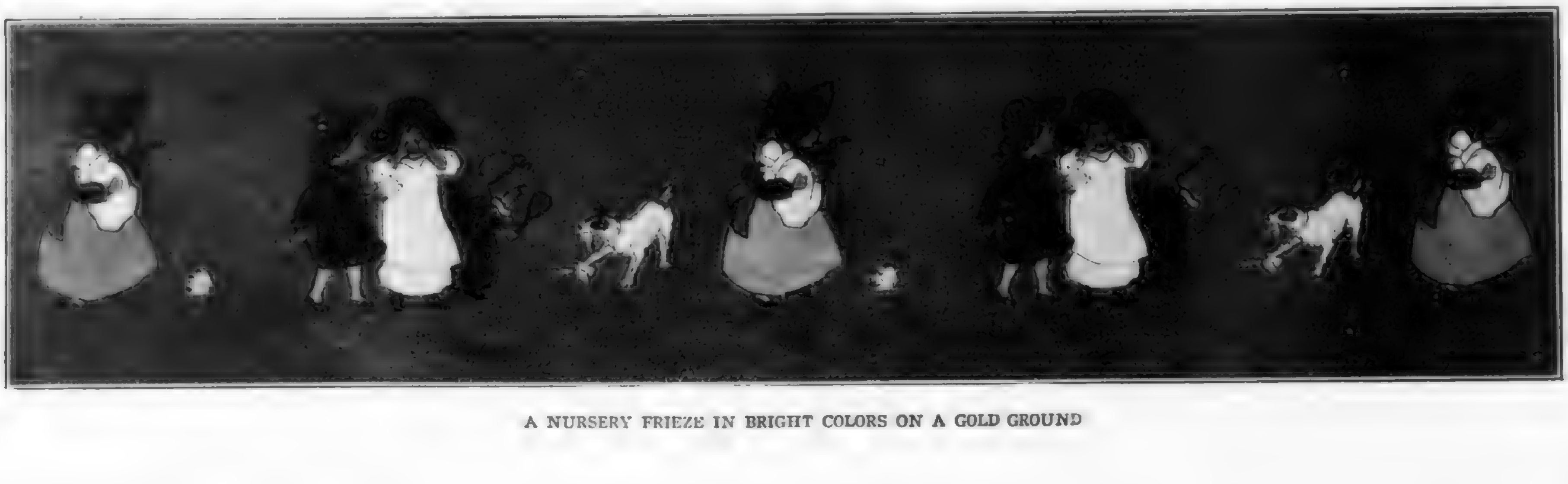
For the bedrooms of our Summer cottages there are many pretty conceits in the way of wall papers. Cretonne and chintz papers match the fabric, used for couch, drapery and cushion covers. These are quite attractive in an airy bedroom.

A pink room with a rose design covering the walls is always a favorite. There is no profusion to weary the eye as is often the fault with floral papers in general, up to the present time.



A NOVEL LEATHER DECORATION FOR HALLS AND LIBRARIES

These charming new papers rather give the impression of a bower of roses, very delicate, light and airy in effect. These roses clamber up the wall to the frieze line and then the vines burst into bloom of graceful pink buds and roses.



A NURSERY FRIEZE IN BRIGHT COLORS ON A GOLD GROUND

Easing Woman's Labor

By M. D. Colt

THE busy housewife is always on the lookout for something to make her family more comfortable during the warm days of Summer, and therefore a joy forever to her is a fire that can be started at a moment's notice, and boil water in less than ten minutes, heat irons, or have the dinner well under way in a very short time. Imagine how cool a house so equipped must be without a raging fire of coal or wood burning all day long. This is quite possible now with a recent invention that burns oil, yet absolutely without danger to those who cook with it. There is no gasoline to explode, and it is so simple that the most ignorant of servants could be left to look after it with perfect safety to herself and also to the house.

This most wonderful invention has been made by a Cincinnati mechanic, and it is certainly a decided advance upon anything that has been submitted in the last few years.

Although oil is the medium used, there is no wick to trim, no dirt or ashes to cart away, and what is better than all this, there are no more big coal bills. There is positively no danger of its exploding, as there are no valves to leak and the whole thing is so simply constructed and yet durable that it will last ten years. The great advantage of this extraordinary labor-saver is that it is so inexpensive

Often the wood-box has been forgotten, and the wood-pile is remote from the house, and this means many trips back and forth carrying heavy loads of wood. As this invention is portable, it is easy to imagine the comfort it would afford at picnics, especially after it has been raining for a few days, and every stick or twig for miles around is soaked with water and wholly useless.

One housewife who speaks authoritatively has declared that this marvelous air-burning and valveless stove has done, and can do, all and more than any other coal, wood, or gas stove, and in half the time—that since she began cooking with it her bread, cake and muffins have been perfect, and she has had no complaint from the family on the subject of their food. This in itself is enough to establish its merits.

For further information concerning this remarkable labor-saver, address a stamped envelope to PICTORIAL REVIEW, stating the page and date.

BARRELS OF AIR BURNED AS FUEL

New, Remarkable Stove—Ohio's Great Invention—Consumes 395 Barrels of Air to One Gallon of common Kerosene oil making oil-gas—the New Fuel that looks and burns like gas!

Wood, coal and oil all cost money. **ONLY FREE FUEL IS AIR!** Unlimited supply—no trust in control. Air belongs to rich and poor alike. We can't burn air alone but see here! Our wonderful stove burns air and gas—very little gas—principally air. Takes its fuel almost entirely from the atmosphere. A miniature gas works—penny fuel for every family—save ½ to ⅓ on cost—save dirt and drudgery—no more coal and wood to carry—ashes unknown—absolute safety.

SEE HOW SIMPLE! TURN A KNOB—TOUCH A MATCH—FIRE IS ON. TURN AGAIN—FIRE IS OFF! THAT'S ALL.

Astonishing but true—time-tested—proven facts—circulars give startling details—overwhelming evidence.

NO SUCH STOVE SOLD IN STORES—UNLIKE ANYTHING YOU'VE SEEN OR HEARD OF.

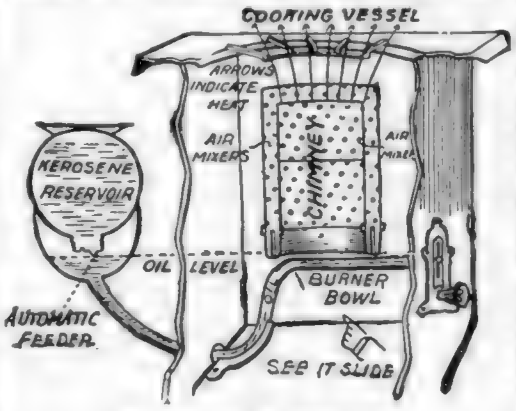
Because air is the only free fuel and no trust in control, inventors have tried for years to find a way by which properties could be drawn from the atmosphere and used as fuel for general household purposes, thus producing the cheapest fuel obtainable.

To a Cincinnati genius heretofore unknown to fame must go the credit of solving this great question. Understand, you cannot burn air absolutely alone, but this new air generator actually takes its fuel almost entirely from the atmosphere, so much so as to take in 395 barrels of air while consuming one gallon of oil.

The time has come at last when our readers are no longer compelled to continually drudge in hot, fiery kitchens with coal and wood fires so ruinous to health and looks, for every family who desires can cook, bake and heat with oil and air gas, the wonderful new fuel which frequently saves from ⅓ to ½ on fuel bills. What a blessing this is to women folks, who for the first time in their lives can say: no more coal or wood, nor deadly gasoline to burn and kill, nor smoky oil wick and valve stoves.

Thousands a Week.

Upon calling at the factory we find that this invention has caused a remarkable excitement all over the U. S.—that the factory is already rushed with thousands of orders, and the Company's representatives and agents are making big profits, as they offer splendid inducements.



SECTIONAL CUT OF GENERATOR.

As will be noticed from the engraving, this oil-gas and air generator is entirely different from any other stove—although its construction is very simple—and durable—last for years—no wick—not even a valve, yet heat is under perfect control—no leaks, nothing to close or clog up.

Your hand upon a knob—a turn to right or left, the oil is automatically fed to a small steel burner bowl or open trough, when it is instantly changed into gas, which is drawn upwards between two red-hot perforated steel chimneys, all the while drawing in about one barrel of air to every large spoonful of oil consumed, making quick, intense heat, which is condensed into a small space for cooking or distributed through oven for baking.

Every drop of fuel consumed—goes into heat—making hottest gas fire—nothing wasted—requires no pipes or flue connections—use it anywhere about the house, office, or store—move it about as often as you like.

This invention has been fully protected in the U. S. Patent Office, and is known as the Harrison Valveless, Wickless, Automatic Oil Gas and Air Generator, the only one yet discovered that consumes the carbon and by-products of the oil.

The extremely small amount of kerosene oil that is needed to produce so large a volume of gas makes it, we believe, the most economical fuel on earth, and the reason for the great success of this generator is based on the well-known fact of the enormous expansiveness of oil-gas when mixed with common air.

Kerosene oil, from which oil-gas is made, is sold by all grocers—buy as consumed—as you would for a lamp—gallon lots or two—let pennies do the work of dollars, and save the difference. At last humanity is blessed with a cheap fuel that makes no dirt, ashes, soot—removing forever the greatest nuisance that women folks ever suffered.

What a pleasure to just turn the knob—touch a match—a beautiful gas flame appears—hottest fire—always ready—day or night—on or off at will—self-regulating—no more attention—could anything be more perfect?

It generates the gas only as needed—simple, handsome, durable, easily operated, and another feature is its perfect safety.

Not Dangerous Like Gasolene

Which is liable to explode at any moment, causing fire, loss of life and property. This stove is so absolutely safe it won't explode, and if a match were dropped in the oil tank, it would go out.

This Oil-Gas and Air Generator does any kind of cooking that a coal or gas range will do. Invaluable for kitchen, laundry, summer cottage, washing, ironing, canning, picnics, camping, and by placing an oven over the burner splendid baking or roasting can be done.

Combination Cooking & Heating Stove

Another important feature is the invention of a small Radiator which placed over the burner makes a desirable heating stove for cold weather, so that it is adapted for any time of the year, and many people do away with the ordinary stoves entirely by using this stove with radiator for both heating and cooking.

While at the factory in Cincinnati, the writer was shown thousands of letters from customers who were using this wonderful oil-gas stove, showing that it is not an experiment, but a positive success and giving splendid satisfaction, and as a few extracts may be interesting to the readers, we reproduce them:

L. S. Norris, of Vt., writes: "The Harrison Oil-Gas Generators are wonderful savers of fuel—at least 50 to 75 per cent over wood and coal."

Mr. H. Howe, of N. Y., writes: "I find the Harrison is the first and only perfect oil-gas stove I have ever seen—so simple anyone can safely use it. It is what I have wanted for years. Certainly a blessing to human kind."

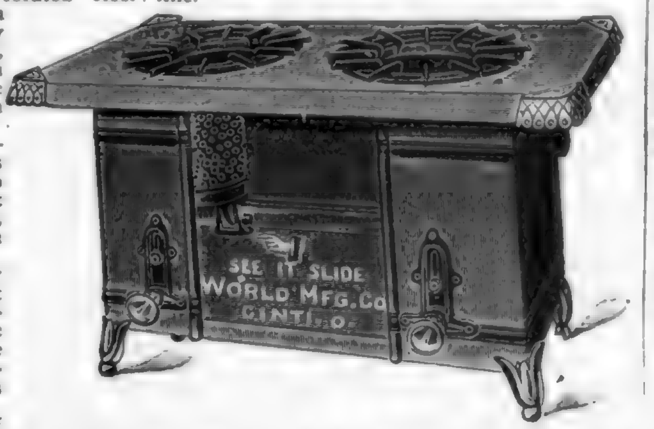
Mr. E. D. Arnold, of Neb., writes: **"That he saved $4.25 a month for fuel** by using the Harrison Oil-Gas Stove; that his gas range cost him $5.50 per month, and the Harrison only $1.25 per month."

J. A. Shaffer, of Pa., writes: "The Harrison Oil-Gas Stove makes an intense heat from a small quantity of oil—entirely free from smoke or smell—great improvement over any other oil stove. Has a perfect arrangement for combustion—can scarcely be distinguished from a natural gas fire."

Mr. H. B. Thompson, of Ohio, writes: "I congratulate you on such a grand invention to aid the poor in this time of high fuel. The mechanism is so simple—easily operated—no danger. The color of the gas flame is a beautiful dark blue, and so hot seems almost double as powerful as gasoline."

Mrs. J. L. Hamilton, writes: "Am delighted—Oil-Gas Stoves so much nicer and cheaper than others—no wood, coal, ashes, smoke, no pipe, no wick, cannot explode."

Hon. Ira Eble, J. P., of Wis., writes: "Well pleased with the Harrison—far ahead of gasoline. No smoke or dirt—no trouble. Is perfectly safe—no danger of explosion like gasoline."



Charles L. Bendeke, of N. Y., writes: "It is a pleasure to be the owner of your wonderful Oil-Gas Stove—no coal yard, plumbing, ashes or dust. One match lights the stove and in 10 minutes breakfast is ready. No danger from an explosion—no smoke, no dirt—simply turn it off and expense ceases. For cheapness it has no equal."

Agents Are Doing Fine—Making Big Money.

WONDERFUL QUICK SELLER.

Head & Frazer, of Tex., write: "Received stoves yesterday and have already disposed of them. Enclose order for $81.00. Rush—we need them now. Sell like hot cakes. Prospects very bright. Sold 50 stoves in our own town."

J. H. Halman, of Tenn., writes: "Already have 70 orders."

C. W. Workman, of Ohio, writes: "Sold 15 to 18 stoves last week."

J. C. Waterstraw, of N. Y., writes: "Am having wonderful success getting orders. Been at it 4 days and received 33 orders."

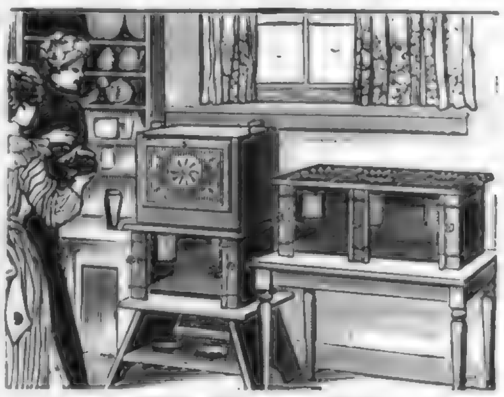
B. L. Huested, of Mich., writes: "Been out one day and sold 11 stoves. They sell themselves."

This is certainly a good chance for the readers to make money.

Thousands of other prominent people highly endorse and recommend oil-gas fuel and there certainly seems to be no doubt that it is a wonderful improvement over other stoves.

The writer personally saw the Oil-Gas Stoves in operation—in fact, uses one in his own home—is delighted with its working and, after a thorough investigation, can say to the readers that this Harrison Oil-Gas Stove made by the Cincinnati firm is the only perfect burner of its kind.

It is made in three sizes, 1, 2 or 3 generators to a stove. They are made of steel throughout, thoroughly tested before shipping—sent out complete—ready for use as soon as received—nicely finished with nickel trimmings, and as there seems to be nothing about it to wear out, they should last for years. They seem to satisfy and delight every user, and the makers fully guarantee them.



HOW TO GET ONE.

All the lady readers who want to enjoy the pleasure of a gas stove—the cheapest, cleanest and safest fuel—save 1-3 to 1-2 on fuel bills and do their cooking, baking, ironing and canning fruit at small expense should have one of these remarkable stoves.

Space prevents a more detailed description, but these oil-gas stoves will bear out the most exacting demand for durability and satisfactory properties.

If you write to the only makers, **The World Mfg. Co., 6084 World Bldg., Cincinnati, O.**, and ask for their illustrated pamphlet describing this invention, and also letters from hundreds of delighted users, you will receive much valuable information.

The price of these Stoves is remarkably low, only $3.00 up. And it is indeed difficult to imagine where that amount of money could be invested in anything else that would bring such saving in fuel bills, so much good health and satisfaction to our wives.

DON'T FAIL TO WRITE TO-DAY

For full information regarding this splendid invention.

The World Mfg. Co., is composed of prominent business men of Cincinnati, are perfectly responsible and reliable, capital $100,000.00 and will do just as they agree. The stoves are just as represented and fully warranted and sent to any address.

Don't fail to write for catalogue.

$40.00 Weekly and Expenses.

The firm offers splendid inducements to agents and an energetic man or woman having spare time can get a good position, paying big wages, by writing them at once and mentioning this paper.

A wonderful wave of excitement has swept over the country, for where shown, these Oil Gas Stoves have caused great excitement. Oil Gas fuel is so economical and delightful that the sales of these Stoves last month were enormous and the factory is rushed with thousands of orders.

Many of the readers have spare time, or are out of employment, and others are not making a great deal of money, and we advise them to write to the firm and secure an agency for this invention. Exhibit this stove before 8 or 10 people and you will excite their curiosity and should be able to sell 5 or 8 and make $10.00 to $15.00 a day. Why should people live in penury or suffer hardships for the want of plenty of money when an opportunity of this sort is open?

A Bridesmaid Easter Luncheon

The Charming Affair Given by Two Sisters in Honor of a Spring-time Bride

By Eleanor Marchant

MANY plans were talked over and discarded owing to the expense attached, but finally, after the jotting down of many calculations, and much wrinkling of sisterly eyebrows, Polly and I decided on an Easter luncheon for Beatrice Barton, primarily because it seemed to contain so many dainty, artistic suggestions, and we realized that with a little ingenuity and a novel little touch here and there, we could fit it admirably to the needs of a bridal party. Our menu was first selected, with two objects in view, first that the viands of which it was comprised should conform as closely as possible to the color-scheme selected—of pure white relieved by delicate green in the true Spring-time tint; and second, that as on the day of the luncheon we should have to rely solely on the services of our one competent little maid, my rôle as cook must be enacted as far as practical on the day before; so with these facts clearly before us, we decided on the following:

Menu

Purée of Malaga Grapes in Orange Shells
Clam Broth with Whipped Cream Toasted Saltines
Olives Peeled Radishes Salted Nuts
Mushroom Patties Rolls
Green Peas Gelatine of Chicken Potato Croquettes
Asparagus Salad Cheese Pasties
Pistachio Cream in heart-shaped cases Angel Cake
Coffee Mint Julep

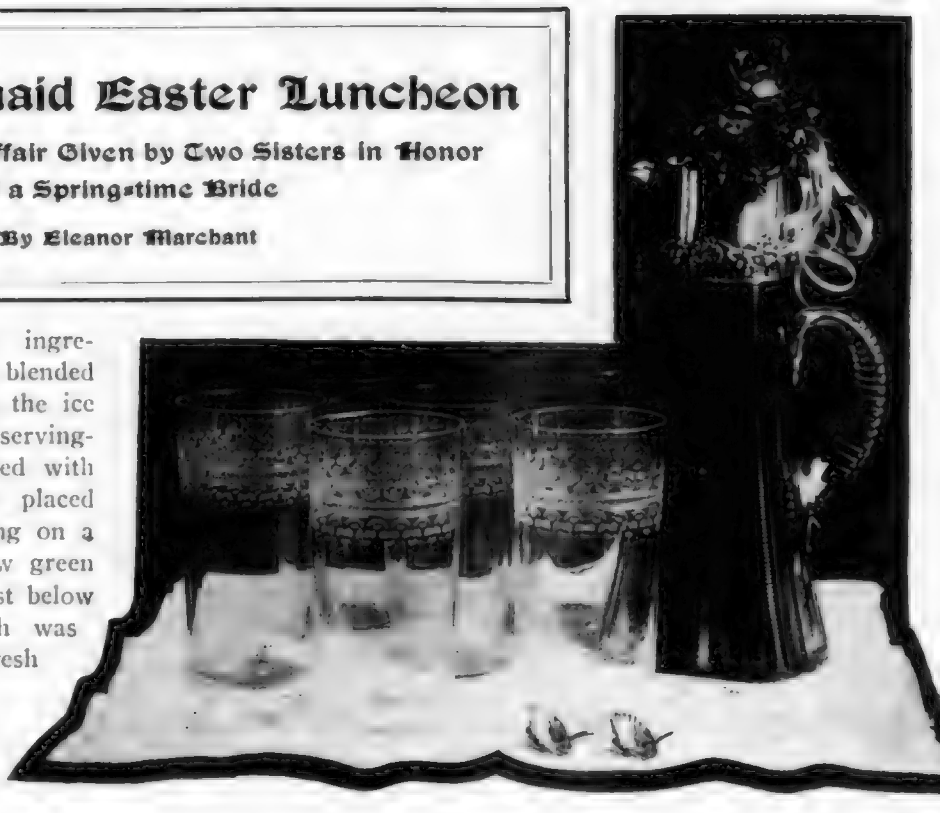
The purée of Malaga grapes was made by cutting four large oranges in halves and carefully removing the pulp with a silver fork, the shells being then treated to a coat of white fondant frosting and placed aside to harden; meanwhile the pulp had been freed from every particle of skin, and mixed with an equal quantity of chopped and seeded Malaga grapes. Five tablespoonfuls of powdered sugar were then added, together with a little grated nutmeg, and half a cupful of Maraschino cordial; the ingredients when thoroughly blended being placed directly on the ice to chill and ripen. At serving-time, the shells were filled with the ice-cold mixture, and placed on a dessert plate resting on a lace-paper doily, a narrow green satin ribbon being tied just below the brim, through which was thrust a tiny sprig of fresh orange flowers.

The clam broth and mushroom patties were also prepared the day previous, the former being served in green and white bouillon cups and the slightly salted whipped cream being colored with a few drops of green spinach juice, while the patties, on a green platter, garnished with bunches of crisp watercress, added their infinitesimal quota to the harmonious color-scheme. The gelatine of chicken was truly a thing of beauty, and I received a smile of approval from Polly as it was placed upon the table, moulded as it was in clear aspic jelly, with circles of hard-boiled egg, pitted olives, feathery bits of parsley and capers arranged in geometrical designs. It certainly would not have disgraced the efforts of a skilled chef or caterer, and I am glad to say it tasted as good as it looked.

When it came to the dessert course, however, I confess I was nonplussed for the moment, as I knew that ices in fancy forms were entirely beyond our resources, and ordinary sherbet glasses or cups, were, I felt, inadequate for such an occasion. Finally I solved the dilemma by purchasing a number of dainty little heart-shaped boxes, lined with lace paper borders, and into these the ice-cream was packed after freezing it very hard, the covers adjusted, and a tiny gilded slipper placed on the top of each—the whole being tied with narrow white satin ribbon—on which was painted the bride's initials. The angel cake was in reality a bride's cake, as in the making I inserted a tiny silver thimble, a dime, a ring, a horseshoe, etc., so that each recipient might have a peep into the future; after which it was iced with marshmallow frosting and decorated with small four-leaf clovers, formed from mint wafers.

With the making of the julep from a treasured receipt that has been in our family for generations, my labors ended, as the decorations of the table were to be solely in Polly's hands, who has a knack of evolving artistic effects that many a professional might envy, and indeed under her skillful fingers it blossomed forth like a thing of beauty. The polished mahogany was used guileless of a cover but with a complete set of drawn-work doilies; in the centre, resting on the filmy centre-piece was what we considered the *chef d'œuvre* of the luncheon. This

(*Continued on page* 47)



FEATURES OF THE EASTER LUNCHEON WHICH CONTRIBUTED TO ITS SUCCESS

(*Continued from page* 46).

consisted of a large flat garden hat, that had been treated to two coats of pale green enamel, and then filled with pussy willows and white snowdrops; a handle for this novel basket being formed from a bent barrel stave, wound with white satin ribbon, and adorned with a profusion of loops and ends of green baby ribbon that mingled with the flowers in the most artistic confusion; fortunately our flowers were the result of a trip to the country, a few days previous when March had gone out like a lamb, and we had taken advantage of a day's outing in the suburbs.

At each individual cover, were placed the plate, tumbler and service doilies, and the fruit course was arranged on the table, before luncheon was announced. The name cards were tucked into the hemstitched napkins laid across the bread and butter plate; they were fashioned from white cardboard in the form of tiny fans, covered with scraps of the bride's wedding gown, having the guest's name and the date in silver paint. Beside the flat silver which the menu called for, slightly to the left of the service plate, were the souvenirs. Those were dainty little trifles, consisting of small bristol-board frames, decorated with a wreath of orange flowers, and containing Beatrice's picture, which was the outcome of an enlarged snap-shot from Polly's camera, taken the week before. Small silver, cutglass and crystal compotiers held peeled radishes in the form of tiny flowers, large pitted olives, salted nuts, crystallized mint leaves and delicious home-made cream peppermints; while the tall cutglass tankard rimmed with silver tracery containing the julep was given the place of honor in front of the bride-elect, who was invited to dispense the fragrant contents in the slender crystal glasses provided for that purpose. The entire effect of the decoration as well as the menu itself exceeded our wildest expectations, and both Polly and I felt we might repose on our laurels.

We had not, by the way, realized, when we accepted the invitation to become Beatrice's bridesmaids, the elaborate hospitality that would be showered on the bridal party, so when the matron of honor and the other bridesmaids had each outdone the other with dinner dances, germans, and theatre parties, in which naturally we were both included, we had felt that something was expected of us. As Polly said, it behooved us to be up and doing and to demonstrate to our friends the possibility of evolving an entertainment from our heads and hearts rather than our pocket-books—which alas! were in a state of depletion, after the purchase of the case of silver for Beatrice's wedding gift.

We were jubilant over the fact that we had planned and carried through our Easter luncheon, without resorting to outside aid, or permitting the defacing touch of the caterer, in perhaps the highest form of entertainment one can offer to one's guests, that of true home hospitality, and every one congratulated us.

Easter Dainties

By Constance Heywood

EGGSHELL BONBON BOXES.

These are dainty Easter trifles for the table, placed at each cover. Hen or goose eggs may be used. Chip away the small end of the shell to remove the contents and place in the bottom a little plaster of Paris to steady the shell. Another way to do this is to glue the bottom to a small square of cardboard and with a drop of mucilage fasten rose petals around the base. Tint the shell itself with a rose color so the effect will be that of a full-blown rose. Artificial roses are taken to pieces and used for this purpose. Last Summer's roses could be freshened up nicely to use with a little tinting from pink dye. Trace a line of gilt around the opening. These little receptacles may be filled with tiny egg candies, or a small gift.

EASTER SOUVENIRS.

Another pretty way of making eggshells an attractive Easter souvenir is to write the guest's name on them with nitric acid. The egg will remain white, or the name, whichever way the acid is used, even though the egg is boiled in dye after the acid has been applied. This acid is also used to sketch designs on the eggshell, when the little scene only will be in white, and the egg tinted any color desired.

EGG-SHELL HEADS.

Eggs-shell heads are a little novelty that a clever hostess may make, that will be a "take-off" in an agreeable manner for the foibles or characteristics of her friends or table guests. Make the features with pen and ink or water colors, and the dress with tissue paper. A few ideas will readily suggest others. A college girl in cap and gown, a court beauty with a wide ruff and elaborate costume, an angel with widespread wings, a Quakeress, a Dinah, a nun. Any of these may be represented easily.

VIOLET CHARLOTTE.

A violet charlotte is an extremely pretty dish to serve for an Easter luncheon or dinner. Add to a pint of grape juice two heaping tablespoonfuls of gelatin dissolved in the usual manner, and set the bowl in a pan of hot water. Stir until it commences to thicken. Let cool and add a pint of stiffly whipped cream. Mix well, then place a two-inch layer of the jelly then more fruit and jelly. it becomes firm, spread over seeded Malaga grapes cut in half, lengthwise slices of bananas, candied cherries, and sections of orange cut in small pieces. Cover with a layer of the jelly then more fruit and jelly. Garnish the top when unmoulded with roses of whipped cream and arrange "violettes" around the base to be served with the charlotte. These are lady's fingers halved and the flat side frosted with white fondant flavored with vanilla and ornamented with a candied violet attached to a stem made of angelica or a strip of citron.

FLOWER-BASKET SOUVENIRS

These pretty little souvenirs are made of Spring flowers with long stems. The flowers should be the wood violets or flowers similar in daintiness. The stems are twined in a basket weave over little glass salad dishes, leaving the flowers to show on the outside. Leave on the stems very few leaves. Make handles of the twisted stems, bringing the flowers together in the middle of the handle. Tiny moulds of gelatin are made to fit these little dishes in which is mixed shredded pineapple. Tint it a rose color and on top of each mould place a few tiny eggs cut the shape from marshmallows.

EASTER EGGS IN NESTS

A pretty way to serve "Easter eggs" at the table is in nests. Make a blanc mange and flavor with vanilla or lemon. Fill empty goose-egg shells and set away in a cold place to become firm, when the shells may be chipped off. Serve in shoestring nests made by cutting peeled potatoes in fine strips with a little knife that will cut a continuous thread from any vegetable.

These "strings" are delicately cooked brown in the same way as Saratoga strips, then dexterously twined into nest shape. A lettuce leaf is placed in the nest, then the egg, standing up. Whipped cream is piled on it, making a little cone shape, and just the least edge of the lettuce leaf shows.

Another pretty style of nest is made of rounds of sponge cake. Make these as you would for Charlotte Russe. Serve either style of nest on flat glass dishes with a spring flower laid on the dish the same tint as that of the whipped cream. Just a drop of the fruit paste or other coloring should be used, to give a delicate tint.

AN EASTER DESSERT

Dissolve a box of gelatine in cold water to cover, set the bowl in a pan of hot water to dissolve it, and add two cupfuls of sugar, two cupfuls of orange juice and the juice of two lemons. Strain and stir until the mixture begins to thicken. Remove from the fire and pour into a jelly mold. When cold and becoming firm, arrange five or seven eggs in the jelly that half fills the mold, then pour in the rest of it and set away to harden. The blanc mange eggs used for this dainty are molded in hen's-egg shells. Serve on a flat dish garnished with crystallized fruits, of flower petals, as rose or violets. The eggs show prettily through the jelly if tinted. Grape juice will give a lovely violet tint, the yolk of an egg an orange tint, spinach for green, and cranberry juice a pretty pink.

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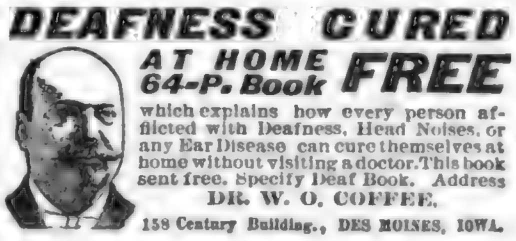

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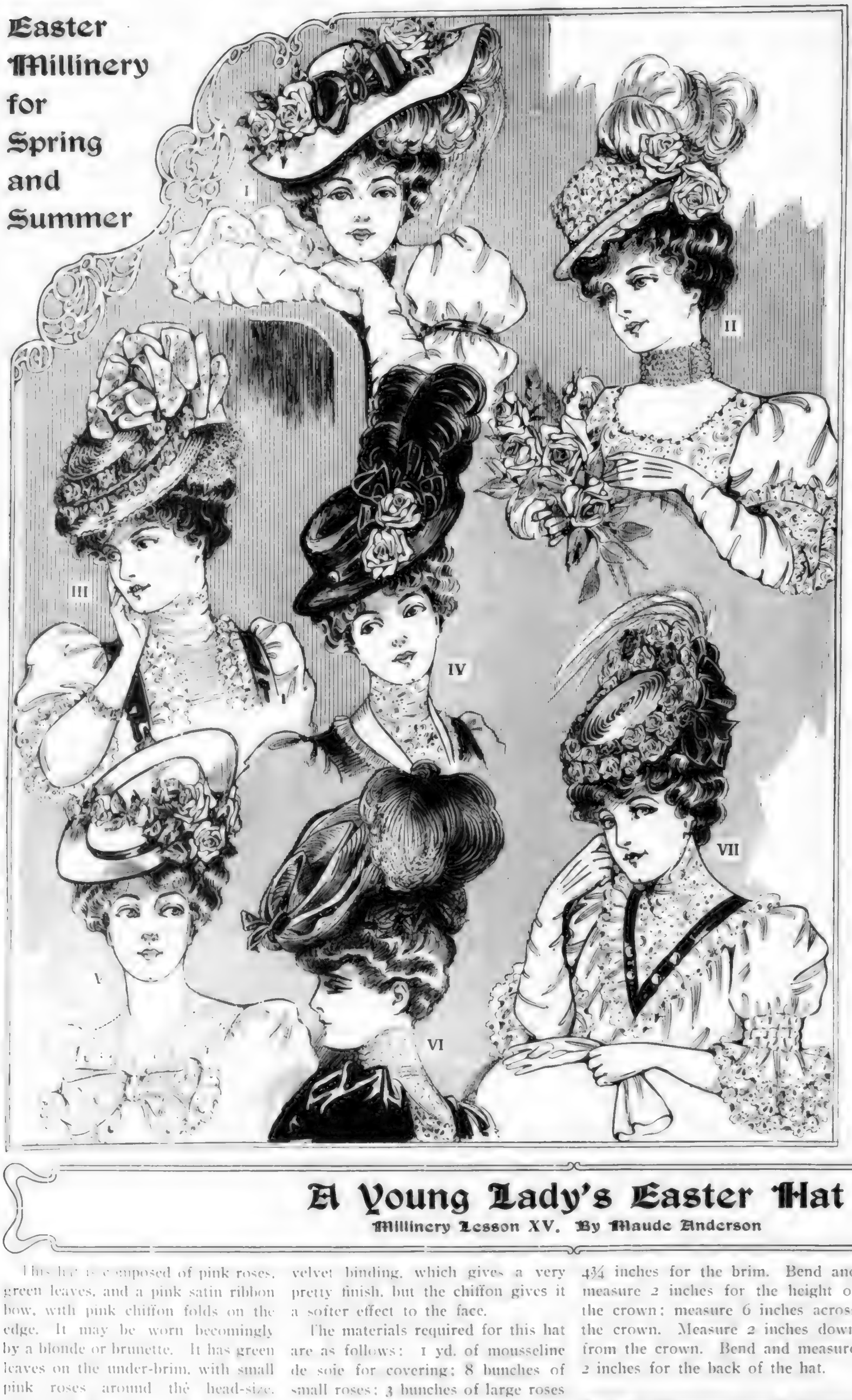
Easter Millinery for Spring and Summer



Descriptions of Easter Millinery

I. White Neapolitan hat with a drooping brim and round crown. The trimming consists of a garland of pink roses caught on the left side with a large bow of black velvet ribbon, and a paradise plume. A white ostrich tip is set against the hair on the lifted side.

II. A narrow-brimmed sailor in lavender chip, trimmed with white roses, lavender tips, exactly matching in color, and a roll of lavender malines around the crown, overlaid with row after row of narrow gathered Valenciennes lace. The roses are set low so as to rest on the hair.

III. Rough dark-blue straw, hand sewed, having a double brim. Garlands of sweet-brier roses and an immense bow of dark-blue Pompadour ribbon adorning the back. Cache-peigne of pink lilacs against the hair.

IV. Utilitarian hat of black Neapolitan, trimmed in black velvet and ostrich tips, with large cloth of gold roses on the left side. The pose of the tips and other trimming gives the stylish tilt when worn. The back is filled with full trimming of malines.

V. An extremely simple hat of moss-green chip with a very low crown. The trimming of American Beauty roses starts on the left side near the front and extends across the crown. A band of darker moss-green velvet surrounds the crown. There are more roses banked at the back with soft malines trimming.

VI. A hat made of soft, black, pliable Neapolitan laid in folds and tilting over the face, being caught in front with a small black velvet ribbon bow. Trimmed with black ostrich tips and loops of malines at the back. A very becoming hat.

VII. Small white rose hat, having the crown made of folds of white malines. Full loops of leaf-green velvet at the back and a white paradise feather. This hat has the fashionable tilt on one side.

A Young Lady's Easter Hat

Millinery Lesson XV. By Maude Anderson

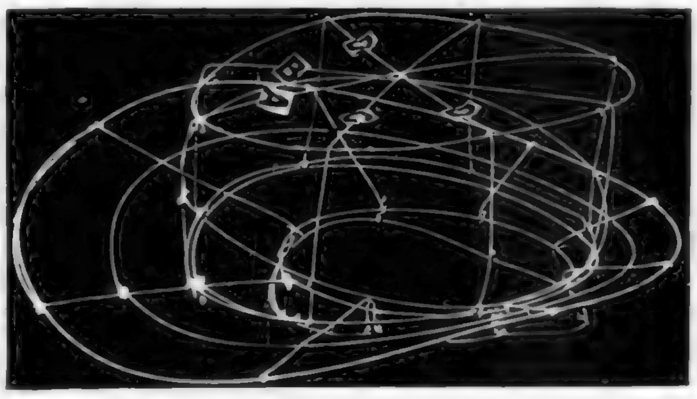
This hat is composed of pink roses, green leaves, and a pink satin ribbon bow, with pink chiffon folds on the edge. It may be worn becomingly by a blonde or brunette. It has green leaves on the under-brim, with small pink roses around the head-size. There are four folds of chiffon on the under-brim of the edge-wire, and four on the top of the edge-wire.

The crown is all made solid, of small pink roses. The top wire of the crown has also four folds of chiffon to give it a soft look. The top of the brim is made the same as the under-brim, only the large roses are used around the crown. The bow is placed on the left side and is made quite high. The frame is covered with mousseline de soie. On the edge-wire can also be used a velvet binding, which gives a very pretty finish, but the chiffon gives it a softer effect to the face.

The materials required for this hat are as follows: 1 yd. of mousseline de soie for covering; 8 bunches of small roses; 3 bunches of large roses (3 roses being required in a bunch); 3 sprays of green leaves; 1½ yds. of chiffon, or ⅛ of a yd. of velvet on the bias, and 2 yds. of ribbon. The frame should be made first, always starting with the head-wire, according to the following directions:

Lap a piece of wire 22 inches long until it measures 18 inches. Join this in a circle and tie it with the tie-wire. Cut 4 pieces of wire 14 inches long and have them numbered respectively A, B, C, D.

Wire A is the front wire. Measure 4¾ inches for the brim. Bend and measure 2 inches for the height of the crown; measure 6 inches across the crown. Measure 2 inches down from the crown. Bend and measure 2 inches for the back of the hat.

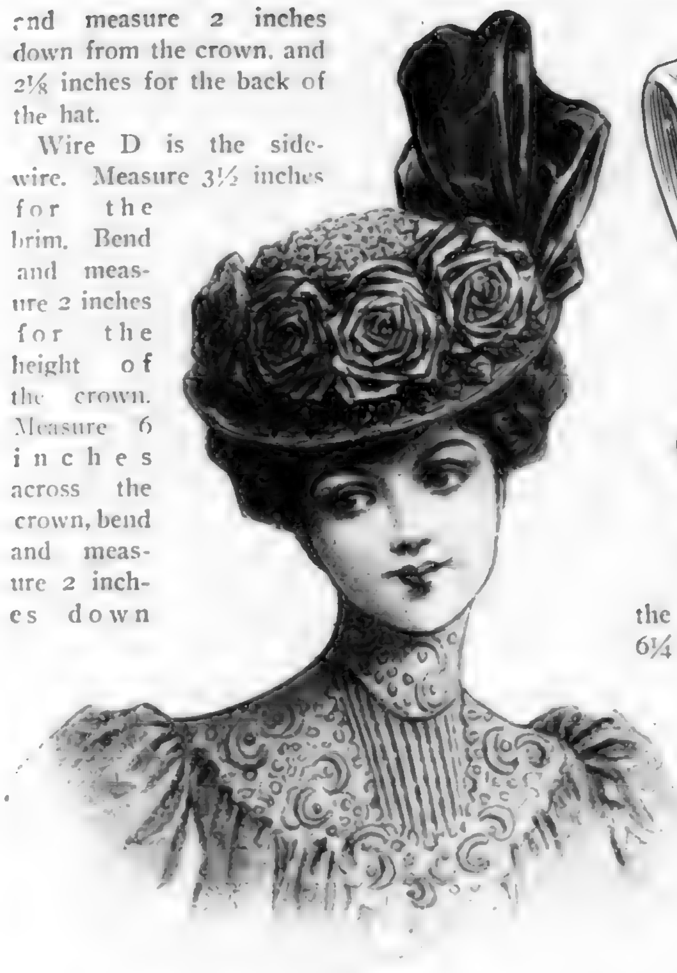

FRAME FOR A YOUNG LADY'S EASTER HAT

Wire B is the right side-front wire. Measure 4⅜ inches for the brim. Bend and measure 2 inches for the height of the crown. Measure 6 inches across the crown, bend and measure 2 inches down from the crown, and 2⅛ inches for the back of the hat.

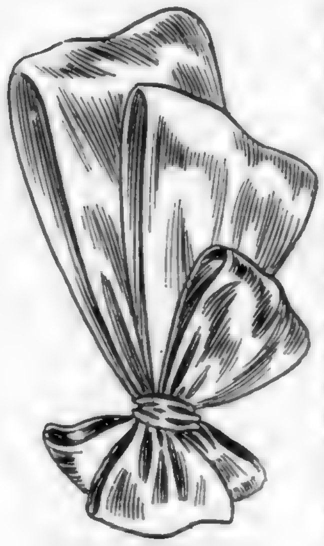
Wire C is the left side-front wire. Measure 4⅜ inches for the brim. Bend and measure 2 inches for the height of the crown. Measure 6 inches across the crown, bend this wire again and measure 2 inches down from the crown, and 2⅛ inches for the back of the hat.

Wire D is the side-wire. Measure 3½ inches for the brim. Bend and measure 2 inches for the height of the crown. Measure 6 inches across the crown, bend and measure 2 inches down from the crown, and measure on the right side of the wire (D) 3½ inches for the brim.

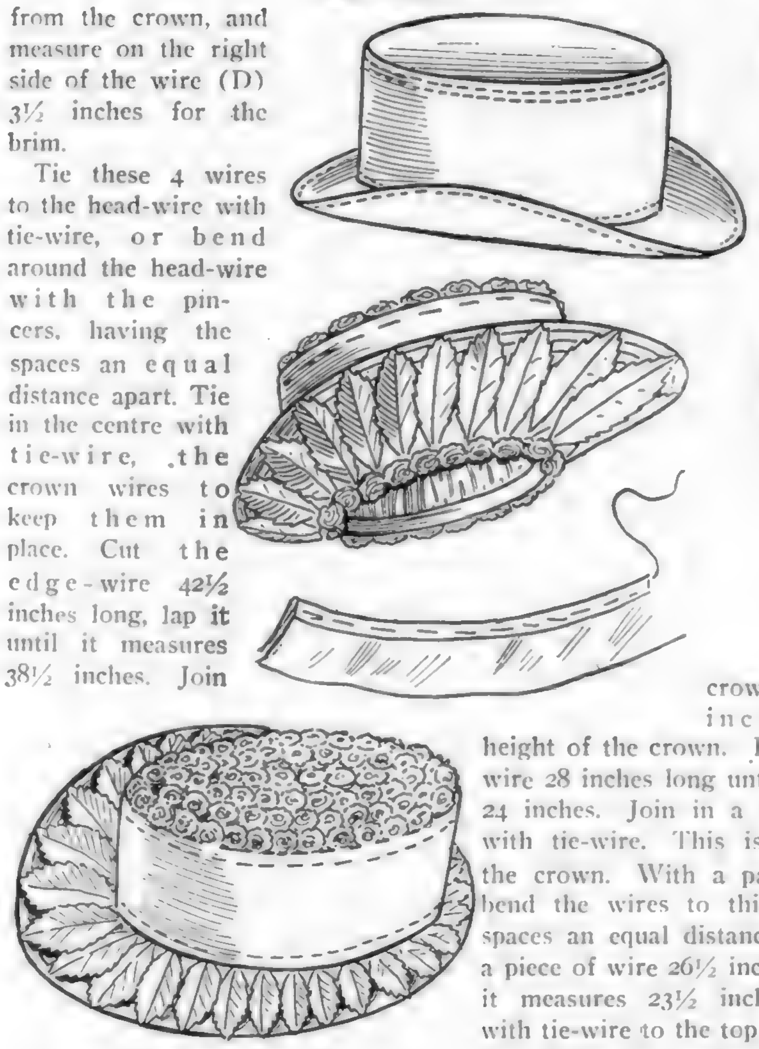
Tie these 4 wires to the head-wire with tie-wire, or bend around the head-wire with the pincers, having the spaces an equal distance apart. Tie in the centre with tie-wire, the crown wires to keep them in place. Cut the edge-wire 42½ inches long, lap it until it measures 38½ inches. Join this wire to A, B, C, D wires by using a pair of pincers to bend the wires over to hold the edge-wire. The edge-wire always shapes the frame. Put two brace-wires on the brim and tie with tie-wire between the head-size and the edge-wire.



FRONT VIEW



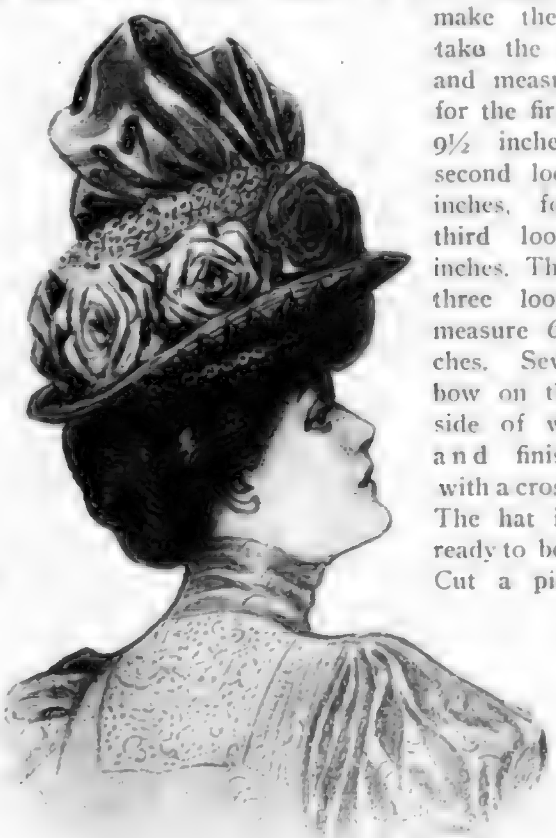
THE RIBBON BOW



DETAILS OF THE HAT-MAKING

This hat has a separate crown, and measures 2½ inches for the height of the crown, and wire A, which is the front-wire, measures 8½ inches across the crown and 2½ inches for the height of the crown at the back. Wire B measures 2½ inches for the height of the crown, 7¼ inches across the crown, and 2½ inches for the height of the crown at the back. Wire C measures the same as wire B. Wire D measures 2½ inches for the height of the crown, 6¼ inches across the crown, and 2½ inches for the height of the crown. Lap a piece of wire 28 inches long until it measures 24 inches. Join in a circle and tie with tie-wire. This is the base of the crown. With a pair of pincers bend the wires to this, having the spaces an equal distance apart. Lap a piece of wire 26½ inches long until it measures 23½ inches. Tie this with tie-wire to the top of the crown, also tie in the centre of the crown with tie-wire. This crown is narrow on the sides and long towards the back and front.

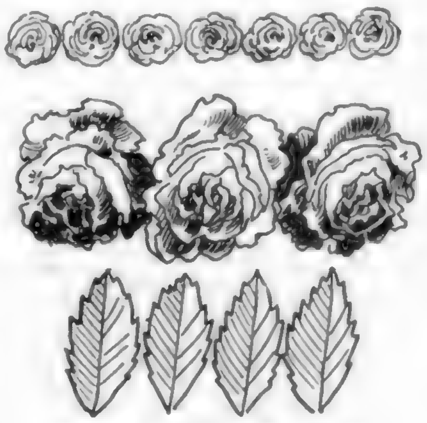
Cover the top of the frame smoothly with white mousseline de soie and also the under-brim of the frame. Cut the chiffon on the bias, then cut it up in bias strips ⅛ of an inch in width. Join all of the strips together and fold them through the centre. Start at the back of wire (A) and sew 4 rows around the top of the edge-wire, extending the first row a little and also sew 4 rows on the under-brim the same. Extend the first row just to meet the top one. Starting at the front of wire (A) sew the top of the leaf to where the chiffon folds end, sewing one leaf on the right side of wire A and the other on the left side of wire A, and also sew one leaf on wire A. Continue this until the under-brim is all covered. You must use very large leaves. Follow the same method for the top-brim. Sew on the small roses one at a time until the top of the crown is all solid with pink roses. These roses must be very small. Add 4 rows of chiffon around the top of the crown. Sew an all-around bandeau in the head-size at the base of the leaves, sew the small roses around to fill in to the head-size and a few around the bandeau. Then take the large roses and starting at the left side of wire C, sew one after another around the crown, the roses must be quite large. Then the hat is ready to be trimmed, which is very simple. To make the bow, take the ribbon and measure off for the first loop 9½ inches, for second loop 8½ inches, for the third loop 7½ inches. The other three loops all measure 6½ inches. Sew this bow on the left side of wire C and finish off with a cross knot. The hat is now ready to be lined. Cut a piece of silk 20 inches long and 5 inches in width. Put a hem on one edge and run a piece of baby ribbon through the hem. Sew the other edge around the head size, and then draw up the ribbon and tie it in a little bow.



SIDE VIEW OF THE YOUNG LADY'S EASTER HAT

This hat would also be very pretty if made of violets with the crown of violets and folds of chiffon.

The cost of making this hat yourself would be $5.00. If made to order $8.50; if made in black it would cost $10.00 as black violets are more expensive. The hat will be made to special order, mailed complete from this office, 853 Broadway, New York City, if the requisite amount is enclosed.



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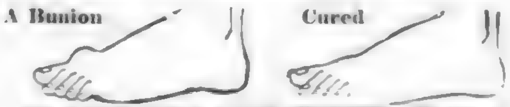

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Home Dressmaking

By Mdlle. Pratique

Easter-tide is indeed a busy time for the home dressmaker, for at no other season of the year is there such an abundance of sewing to do, and, therefore, it seems quite timely to give a lesson on some of the helps which progressive thought has developed for the busy seamstress.

If every home dressmaker was familiar with the many varieties of Warren's Featherbone, and their wonderful aid in developing prevailing fashions, her task would be lessened so considerably that the making of even the most difficult model would not be a task at all, but a pleasure.

It is difficult to decide whether Featherbone is made for the fashion, or fashions are designed for Featherbone—so closely are the two connected—but it is safe to say that the woman who uses Featherbone intelligently need have no fear of being out of fashion.

With every season come some new designs which require special materials for their proper development and Featherbone is always ready with some new product to meet the requirements of fashion.

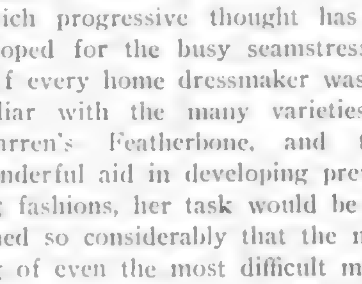

ILLUSTRATION NO. I.

Just now the vogue of the Princess skirt and the Princess dress, makes the use of Featherbone most apparent. These garments require boning, but with the light-weight fabrics now employed the use of the old-time whale-bone is decidedly out of the question, and one uses instead a pliable light-weight Featherbone, especially manufactured for the purpose.

A special boning attachment which fits any machine is used in applying the bone to a fitted waist (see illustrations III and IV), and with these aids the boning of a waist or lining is indeed an easy task.

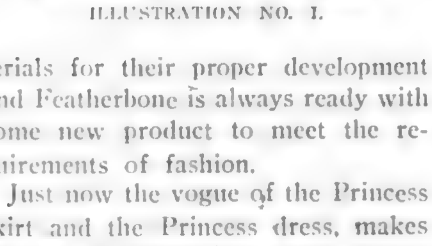

ILLUSTRATION NO. II.

THE FITTED WAIST.

One of the secrets of a perfect fitting waist is to have it properly boned, and as Featherbone is stitched fast to the seams by machine it becomes a part of the waist and never pulls out, nor does the waist lose its shape.

Illustration No. V shows a lining completely boned as it should be for the average figure.

NEW SKIRT DESIGNS

The latest skirt designs are such that a decided change in the drop or foundation skirt is necessary. This drop skirt must actually be a support for the outer skirt, and while we do not think that we shall return to the old-time crinolines, still there is a strong tendency toward a graceful flare at the feet, which is easily attained by the aid of one or more varieties of Featherbone.

First the Featherbone Crinolette in single or double cord, may be adjusted in the bottom of the skirt under the facing, as shown in illustrations I and II; next the Featherbone known as three-cord tape may be run in the hem under the ruffle. This Three-Cord Tape may also be inserted in a casing, tacking it slightly at various spaces to hold it in position and drawing the tape a trifle tight, so it will not hoop.

There is also a tape used for pipings which, if inserted in the ruffles of a drop skirt, will give a graceful flare at the foot.

Skirt bone is used in many ways, but one of its chief advantages is that the casing may be removed and the bone inserted in a casing sewn to the skirt under the ruffles or at the top of the hem (as seen in illustration VI).

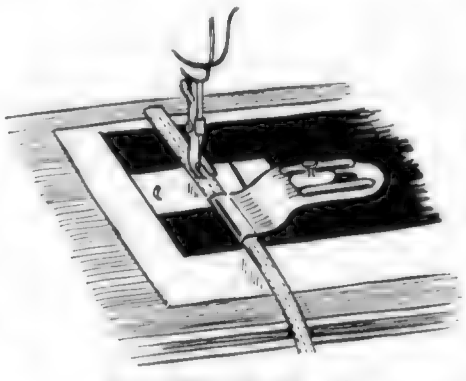

ILLUSTRATION NO. III.

THE SUMMER JACKETS AND COATS

How to give the proper degree of firmness to the Summer jackets and coats without the use of heavy crinoline, tailors canvas and similar materials is solved by Featherbone. Illustration No. VII shows the development of a flare cuff to be used in completing an elbow sleeve. This cuff has one interlining of light-weight crinoline and then several ribs of three-cord tape are set in, the tape may be tacked to position or stitched to the interlining by machine. An interlining of crinolette under the facing is also an excellent method of stiffening cuffs and collars, and can be used also around the entire edge of the coat or jacket.

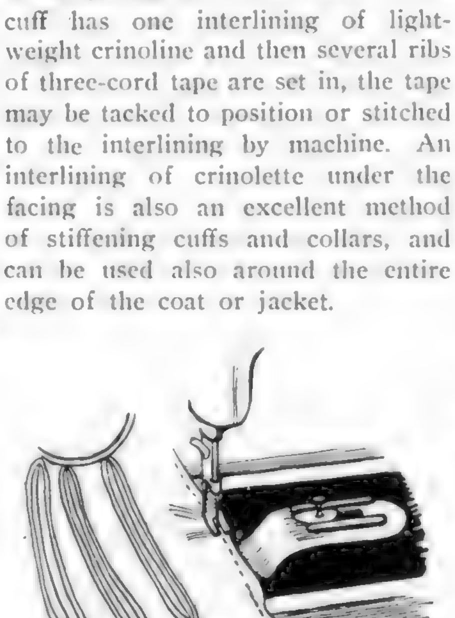

ILLUSTRATION NO. IV.

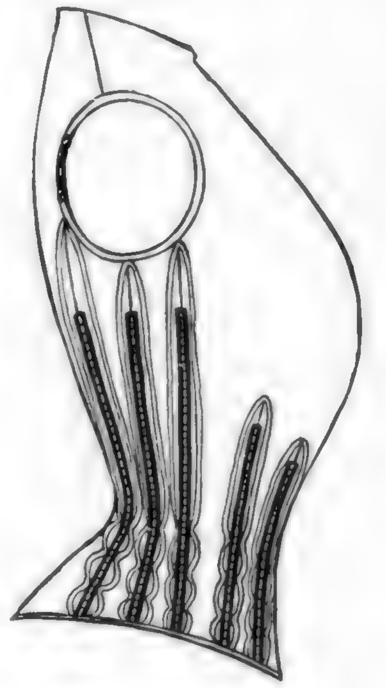

ILLUSTRATION NO. V.

To take the place of stiff pads or several thicknesses of canvas at the armhole, as is necessary for some figures, try the adjusting of three or more strips of Featherbone as shown in illustration No. VIII.

COLLAR FOUNDATION

Featherbone collar foundations are very well known to the woman who sews, but there has recently been put on the market a convenient form of Featherbone collar supports with which all may not be familiar, *i.e.*, collar-bone sets of four and six ribs, neatly covered with taffetas ribbon, which are all ready to tack to position in the collar at each end, so there is absolutely no danger of them scratching the wearer's neck. The ribs are washable, so there is no need of removing them when sending the collar or waist to be laundered.

FOR THE FASHIONABLE SLEEVE

In obtaining the desired broad or built-out effect in sleeves, Featherbone plays an important part. One of the most popular methods is to cut a sleeve cap of lining and insert a fine Featherbone cord at the lower edge; still another method is to insert fine Featherbone cord in tiny casings of mousseline or of whatever sheer material the sleeve is made, and tack them to position around the sleeve in a sort of hoop-shape. This fine cord can be inserted in cord shirrings and tucks also.

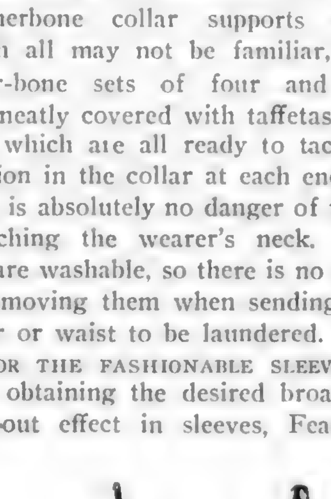

ILLUSTRATION NO. VI.

For a loose coat sleeve, rows of crinolette can be arranged on the lining in loops banded at the shoulder and half way to the elbow with rows of the crinolette running around the arm. Another form of sleeve extender is canvas shaped with a rounding edge and ribbed with a very flat Featherbone tape.

THE POPULAR GIRDLE

While there has been a radical change this season in many accessories of dress, the popularity of the shaped girdles has not waned, and there is every indication that these pretty adjuncts will be as much in vogue this Summer as they have been in past seasons.

There is really no other accessory which is quite as useful to the Summer Girl as these girdles, and with the aid of the Featherbone foundations, one may have a dainty assortment of belts for a very trifling cost.

In fact, a variety of girdles is really a necessity to the woman who desires to be well dressed.

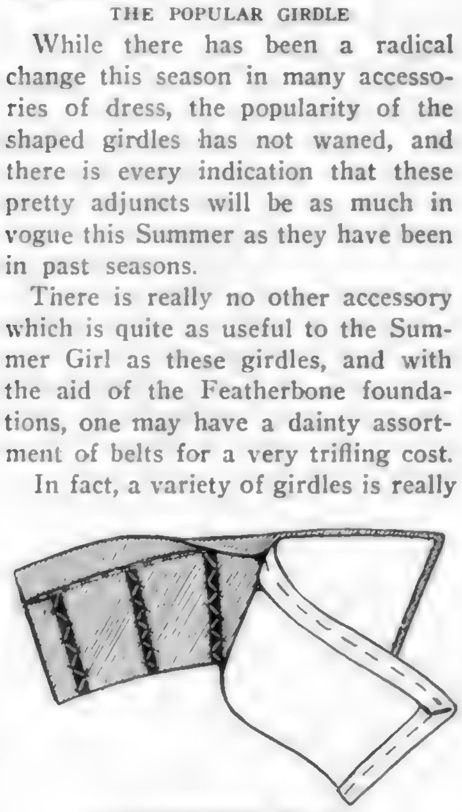

ILLUSTRATION NO. VII.

Dainty girdles are not expensive articles, and the woman of limited means may have quite as charming an assortment of these fashionable belts as her more fortunate sister who spends an unlimited amount upon her wardrobe.

A fancy belt or girdle for every blouse or waist, and sometimes two or three for each dress, is by no means too large a stock, and a woman with nimble fingers may have all of these without expending anything more than a little time and thought.

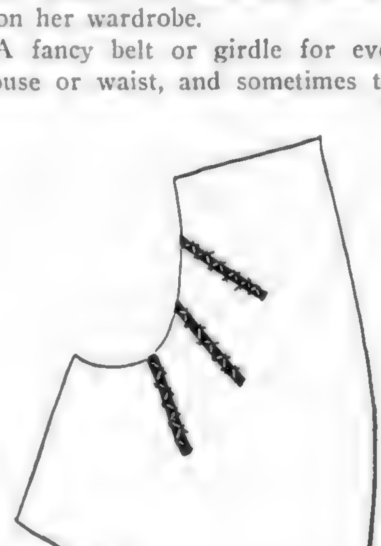

ILLUSTRATION NO. VIII.

Small pieces of soft silk, such as taffetas, Liberty satin, crêpe de Chine, and foulard, short lengths of ribbon and discarded sashes may all be converted into most attractive girdles by the aid of Featherbone foundations, which may be purchased in a bewildering variety of shapes and in all sizes of waist measures. Care should be taken in selecting the girdle foundation to choose the shape best adapted to one's figure.

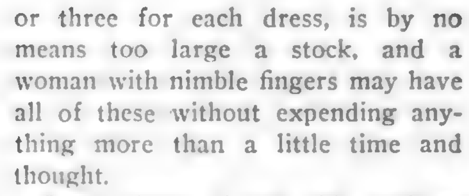

ILLUSTRATION NO. IX.

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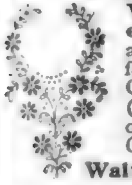

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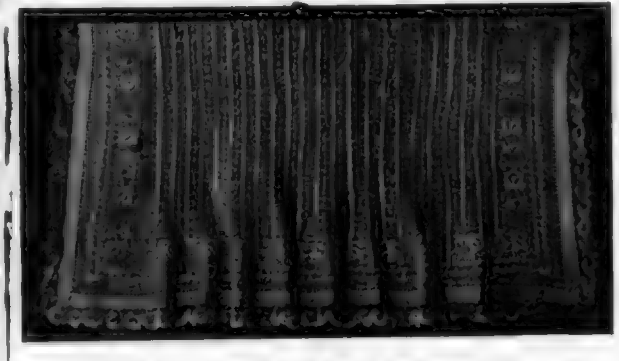
Stylish Adjuncts To the Easter Costume

By Olive Gray

THE well-dressed woman of means may find in the shops such pretty accessories to enhance the chic style of her Easter costume that she need not be reminded of them; but the woman who sews at home can make so many of these dainty adjuncts herself that a hint in the right direction is all that she needs.

The chemisette and half-sleeve of lace or thin embroidery will be worn again this season, and a woman of ingenuity can devise exquisite washable affairs of this sort. The use of the German Val. lace is advised, as it has an extra twist and is far more durable than the other variety of Val. lace, besides being prettier.

I saw a charming turnover collar and gauntlet cuff set the other day made out of embroidered cambric handkerchiefs, finished with an edge of narrow Val. lace. The central part was laid in fine tucks, and the result was more than satisfactory, as the illustration will show. Nothing daintier for an Easter present to a young girl could be given.



GAUNTLET CUFF MADE OF A TUCKED CAMBRIC HANDKERCHIEF

The linen collar of the stiff starched kind is again with us—its reappearance necessitated by the advent of the mannish blouse, for which the frivolous "neck-fixings" worn with the fussy lingerie blouses would be distinctly out of place. The handkerchief tie threatens a recrudescence, and the Windsor, which, like the poor, is always with us, promises to have renewed popularity—because the athletic girl of to-day is untidy if she be not tailor-made, and therefore these styles are just adapted to her necessities. The flat collar of lace or embroidery is a natural sequence of the collarless necks and will be fashionable for dressy blouses during the coming Spring and Summer. It offers a great opportunity for decorative handwork, and they make nice little Easter gifts.

As long as Fashion lives, women will make fools of their heads. All we can do is to try to be less foolish than most. In the matter of decoration the best rule is as little as possible, unless for full-dress occasions or when a picture gown demands its accompanying treatment. Many tea and house gowns look all the better for a little lace cap or scarf, possibly a snood of ribbon or some quaint fillet or comb that would look theatrical elsewhere. Now that we are wearing touches of gold and silver lace at our throats, to say nothing of metal embroideries and tissues, a little cap of gold or silver lace to match is a pretty conceit, though perhaps hardly so becoming as soft old lace.

A charming way of using an old collar and cuffs set of fine mellow-toned Honiton I came across the other day. The cuffs were oblong in shape, slightly—very slightly—curved to fit the wrist, and one of these was disposed across the top of the hair and weighted at the corners with tiny seed-pearl drops. The collar, a circular one, formed a transparent yoke to the lemon velveteen tea gown, and the other cuff supplied the collar band. Being a trifle short, it was united in front with a tiny lacing of bébé ribbon velvet and little bows, the ends of which had pearl drops, too.

I have admired a fillet of pearl-sewn opalescent ribbon, wired, passed through the hair, and tied in a broad flat bow at the back, with pearl tassels hanging on each side of the low-coiled hair, for quite a young girl. The effect was distinctly charming.

A Cover for the Telephone Book

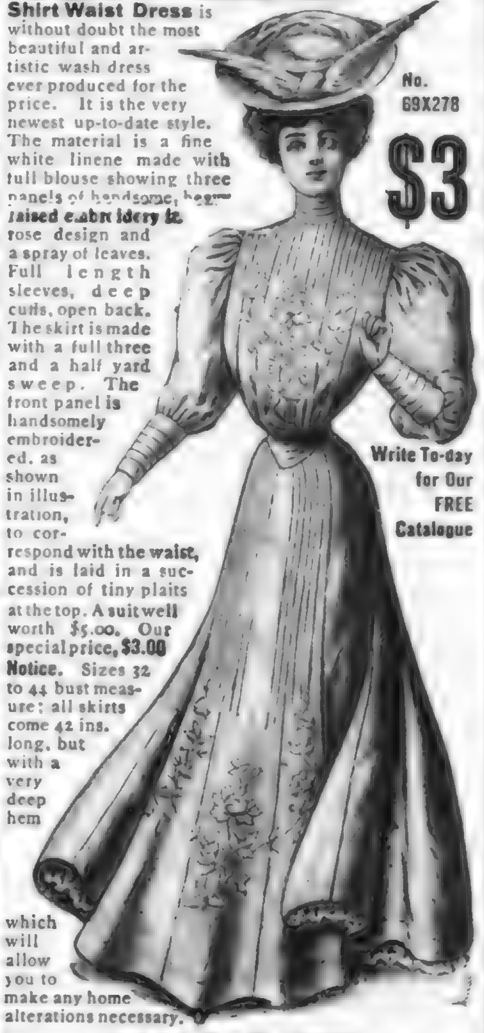
By Winifred Medill

Women who are quick to originate new ideas are making covers for telephone books or time-tables which are quite ornamental for these thin and easily-torn outsides.

The design is in color, hand-stenciled on linen, ready to be outlined in silk, stiffened with thick brown paper, lined, and firmly sewn to the back of the time-table or telephone book. They hang in the hall-way by a cord attached, and look far better than the usual shabby book, with its curly corners.

Make a feature of the stitches at the back by using strong silk, in a suitable color. Lay the cover flat open on the table. Place the book *open* and in position, with the back resting where it is to be sewn. In about the fifteenth page pass the needle right through the book and cover. Bring the thread out and cross it behind where it is inserted and passed through (in the opposite direction) to a page near the end of the book.

Fasten firmly, and repeat the process three times, in three different places, so that the crossings reach all down the centre-back. Buttonhole over the crossed threads, and ornament with a few French knots. Such a cover will be very durable.



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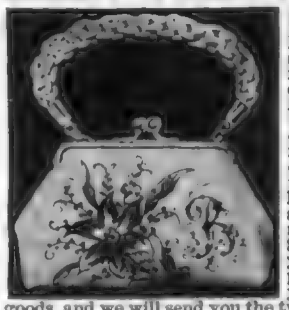

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Echoes from the Stage

EDITH DECKER IN "THE VANDERBILT CUP"

Among the novelties which have proved the greatest attractions at the playhouses this year none has been more popular than Ethel Barrymore in Barrie's "Alice-Sit-by-the-Fire," and the play's withdrawal in March to make a place for Francis Wilson in the farce of "The Mountain Climber" was a matter of regret. "Pantaloon," the curtain-riser, did not please so wide a public. The great vogue of "Peter Pan" induced its continuance until the end of the season; and the same is true of "Mr. Hopkinson"—a delightful farce presented by a London company at the Savoy; "The Music Master" at the Bijou; and "The Vanderbilt Cup," with Elsie Janis, at the Broadway. Others which finally settled down for long runs were "Mexicana," at the Lyric; "Julie Bonbon," at Fields; "Mdlle Modiste," at the Knickerbocker; "Gallops," at the Garrick; "The Girl of the Golden West," at the Belasco, and "The Galloper," at the Garden.

VONNIE HOYT IN "TWIDDLE-TWADDLE," AT WEBER'S MUSIC HALL

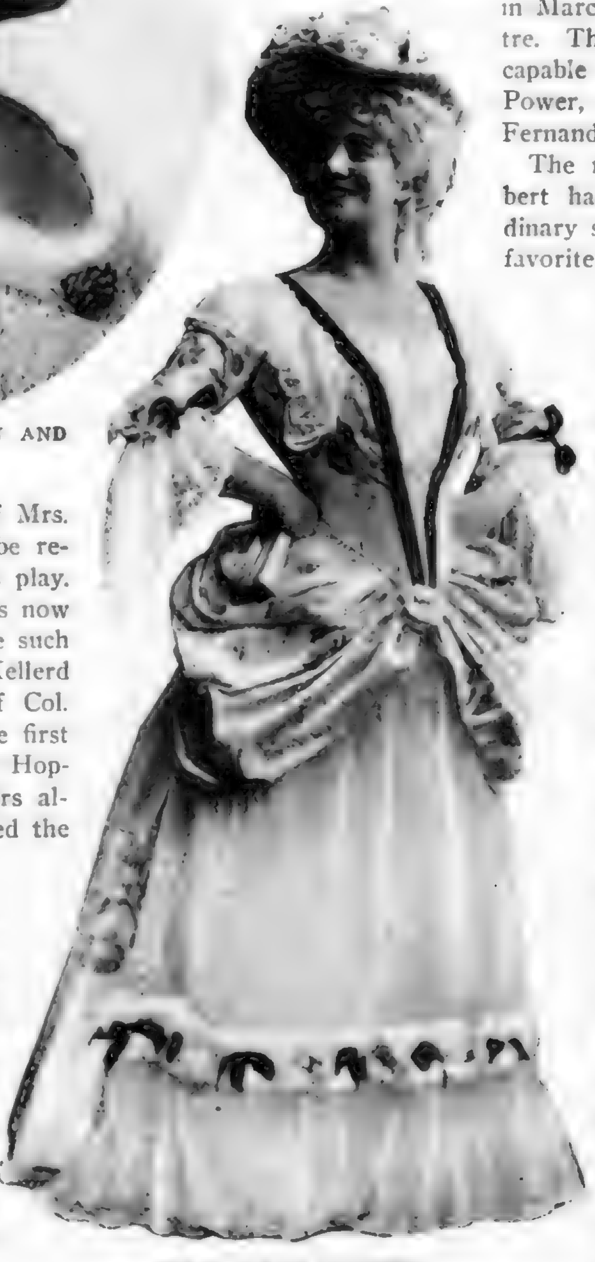
The second consecutive "Ring" cycle at the Metropolitan Opera House, began the last Tuesday in February and was given most satisfactorily at the several performances. The revival of the tuneful opera of "Marta," given with such artists as Caruso, Sembrich, Plançon, Walker and Rossi in the principal roles, has been one of the biggest treats of the season, not even excepting that especial novelty, the fairy opera of "Haensel and Gretel."

Another important revival has been that of "The Heart of Maryland" at the Academy of Music, following the season there of Mrs. Leslie Carter, who, as will be remembered, won fame in this play. The part which she created is now played by Odette Tyler, while such sterling artists as John E. Kellerd (re-engaged for the part of Col. Thorpe, of which he was the first impersonator), Edna Wallace Hopper, Orrin Johnson and others almost as well known completed the cast.

IDA CONQUEST
NOW PLAYING ANN IN "MAN AND SUPERMAN"

The Indian, with his picturesque costume and personality, has invaded the New York playhouses. We have had the buck and squaw in such delightful plays as "The Girl of the Golden West," "The Squaw Man," and their burlesques at Weber's, but it has remained for another enterprising manager—Mr. Brady—to exploit a whole play with nothing but Indians in it. This drama, entitled "The Redskin," was written by Donald McLaren and produced early in March at the Liberty Theatre. The cast introduced such capable people as Tyrone Power, Edwin Arden, Bijou Fernandez and Katherine Grey.

M. ORLENEFF, IN LEADING PARTS WITH THE RUSSIAN PLAYERS



MME. YVETTE GUILBERT

The return of Yvette Guilbert has marked an extraordinary success for this former favorite, and her matinee appearances at the Lyceum Theatre were artistic events. On several Sunday evenings she gave a programme of seventeenth century and later period songs—"Chansons Pompadour" and "Chansons Crinoline." Into their delivery was infused her most piquante and magnetic individuality.

A woman it was—Miss Rida Johnson Young—who wrote "Brown at Harvard," a dramatization of a college boat crew which was produced at the Princess Theatre under Henry Miller's management by such excellent players as Henry Woodruff, Laura Hope Crews, Kate Lester, Catherine Calhoun, Walter Thomas and Alfred Perry.

BERTHA GALLAND AS "SWEET KITTY BELLAIRS"

The removal of "The Yankee Circus on Mars" with all its people and appurtenances to Chicago from the Hippodrome here was a stupendous undertaking, but Messrs. Thompson and Dundy are accustomed to large enterprises. The trained seals are now the great attraction at the Hippodrome, Madame Heliot and her wonderful act with the lions having been withdrawn in their favor.

ADELAIDE THURSTON ON TOUR IN "THE TRIUMPHS OF BETTY"

"The Squaw Man's Girl of the Golden West" as an appendix burlesque to "Twiddle-Twaddle" at the Weber Music Hall afforded an opportunity for laughter that everyone who has seen those two melodramas must thoroughly appreciate. Such fun-makers as Weber, Marie Dressler, *et al,* would provoke an Indian idol tlo mirth.

"George Washington, Jr.," in which the author, George M. Cohan, plays the leading part, was the early Spring offering at the Herald Square Theatre, and its instantaneous success was quite in line with all of the Cohan plays.

"The Fascinating Mr. Vanderveldt," with Ellis Jeffreys and Frank Worthing in leading parts, was replaced at Daly's Theatre by Lawrence D'Orsay, identified with "The Earl of Pawtucket," who appeared in another of Augustus Thomas's plays—"the Embassy Ball," with his usual success.

Richard Mansfield's season of four weeks at the New Amsterdam Theatre was an "engagement extraordinary" and presented him in his versatile repertoire, beginning with "Don Carlos" on March 19. New Yorkers never tire of his impersonations.

William Courtleigh, at Proctor's Twenty-third Street Theatre, was the bill of novelty at the beginning of March, assuming eight different characters in "The Third Degree." Winston Churchill's Anglo-American comedy, "The Title Mart," was the attractive offering at the Madison Square Theatre at the same time.

The reappearance of the Russian players with Orleneff and Madame Nashimoff in the leading parts, deepened the originally good impression made by these admirable actors. Their stay in Chicago was an artistic and commercial triumph.

CHRISTIE MACDONALD IN "MEXICANA"

At the Casino, the Spring-time return of DeWolf Hopper and dainty Marguerite Clark in that charming bit of musical farce entitled "Happyland" caused delight to an enormous *clientèle* of their admirers. Williams and Walker at the Majestic in their new musical play of "Abyssinia" were received with pronounced favor and straightway started in for an indefinite run. "Humpty-Dumpty" followed "The Rogers Brothers in Ireland" at the New York Theatre.

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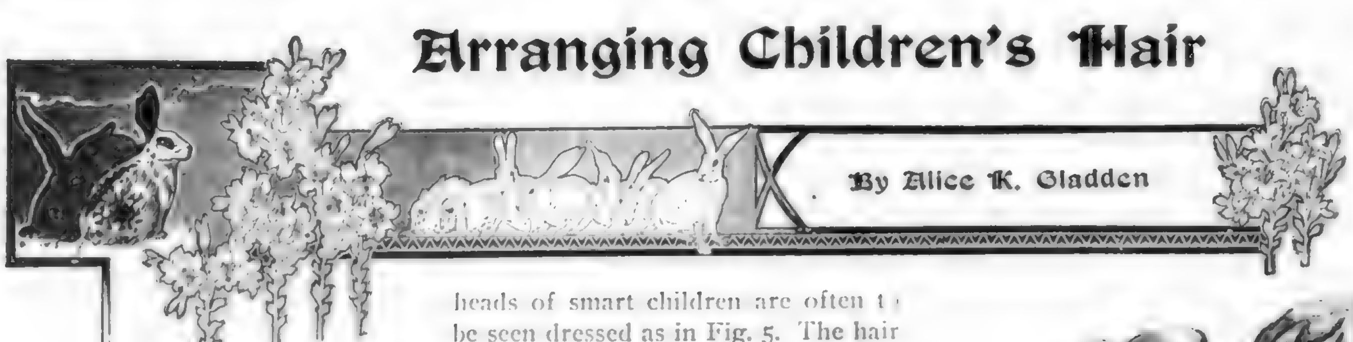
Arranging Children's Hair



By Alice K. Gladden

SIMPLICITY is the keynote of the present styles for arranging the hair of children and the day of waving tresses has passed. Formerly a child's hair was crimped or curled until it fell in long, shining waves below her belt, but now naturalness seems to be the *sine qua non.*

Girls from four to twelve years old have the hair "fixed" according to the shape of the face in any simple manner that happens to be becoming, because becomingness is essential. It is well to try several different styles and then adopt whichever one happens to conduce most to a stylish and attractive appearance.

Bows of wide black or white taffetas ribbon are usually bought now for dressing the hair of children, and ribbons of the light colors to match the costume are seldom seen, except for parties and to match the dressy frocks. The black ribbon for everyday wear has many advantages, of course, the principal one being that it can be worn so long without changing, because it does not show any soiling from the natural oil of the hair. Then for all "dress-up" purposes the wide white taffetas ribbon is chosen, and very attractive is the result. Ribbon with a good deal of stiffness or "body" is selected, so that when tied in a bow it will not all crush down softly, but may be made to stand up becomingly.

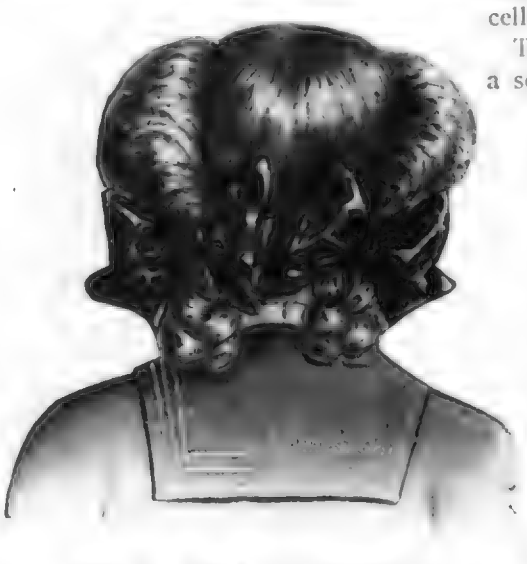


FIG. 2. ROLLS AND PLAITS
(Back view)

The fashion of cutting hair straight around at the nape of the neck to overhang the ears is more popular than ever. The top locks are combed straight upward and tied on the left side with a stiff bow of white taffetas ribbon. An example of this is shown in Fig. 3.

A pretty and girlish style is exhibited in Figs. 2 and 4. The hair is parted straight down the middle to the line of the neck and the two parts are each plaited in a three-strand plait. These braids are then turned upward and tied with large flat bows of taffetas ribbon on each side. The heads of smart children are often to be seen dressed as in Fig. 5. The hair is parted on one side, tied at the apex of the head with a large wide bow and again at the nape of the neck. The ends are then curled loosely in one or two ringlets.

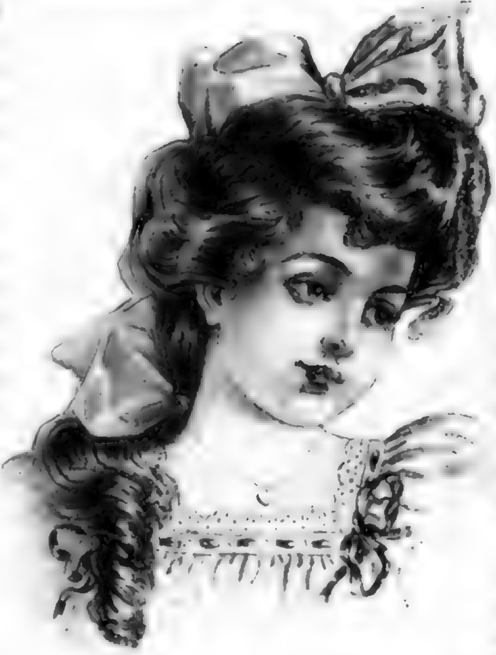


FIG. 5. WITH CURLS AND A SIDE PARTING

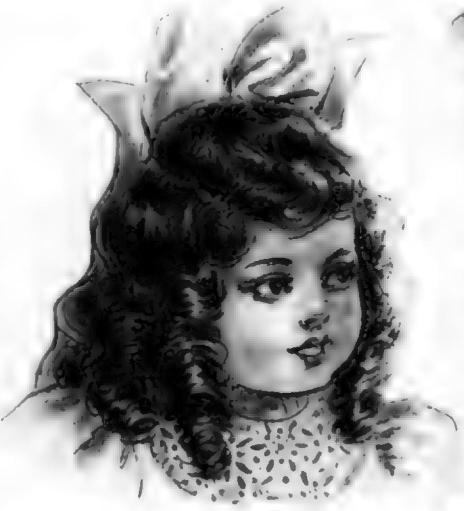


FIG. 1. FOR NATURALLY CURLING HAI.

A very attractive manner of dressing the hair of a child who happens to have naturally curly hair is shown in Fig. 1. Part the hair on both sides and draw the top lock up. Tie it on top with a wide-spreading bow of ribbon, and let the remainder of the hair fall over the ears and around the neck in long, loose, natural curls. There are very few children whose hair cannot be made to curl with a little coaxing—its softness and fineness making it especially pliable, so that it soon learns the habit, and if trained over the finger or a stick, each day, will reward the effort excellently.

There is no style so admirable for a school-girl as the rolls away from the face with centre-parted locks and the tied braids previously described, as it lends itself to neatness, and is therefore to be commended. Besides, the width gained by the soft, puffy hair-dressing at the sides makes an admirable frame to the youthful face. This may be varied by wearing a single plait in the middle at the back instead of the two plaits on either side, in which case the front hair may be rolled back in a loose pompadour without any parting. The parting at the side is more favored for children than that in the middle. When the hair is drawn across the top of the head and tied on the opposite side, the effect is very pretty. Too much stress cannot be laid upon the importance of the daily brushing of children's hair. So many mothers and nurses are neglectful of this most important duty, and the result is uncleanly scalps, frequent disease of the sebaceous glands, and an oily condition of the hair, accompanied by an over-secretion of dandruff. All of these annoyances are detrimental to the growth of the hair and may be obviated by due caution and daily brushing. A child's hair does not need any sort of a tonic unless it has been much neglected, and there is an invalid condition of the body, but massage administered occasionally to the roots will be found beneficial and beautifying, improving to both the quality and the length of the hair.

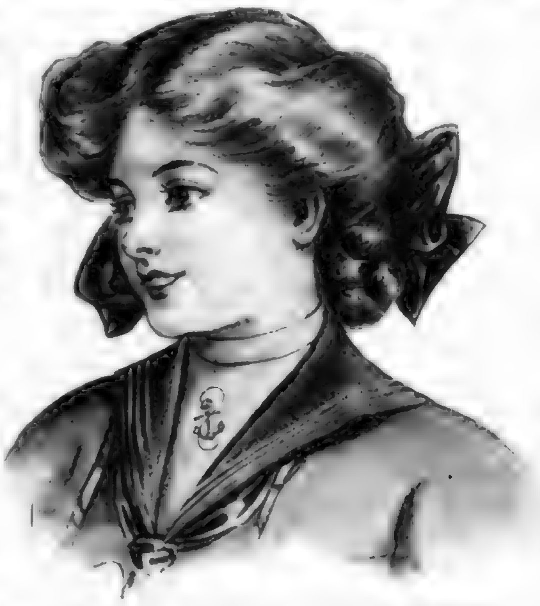


FIG. 4. FRONT VIEW OF ROLLS AND PLAITS

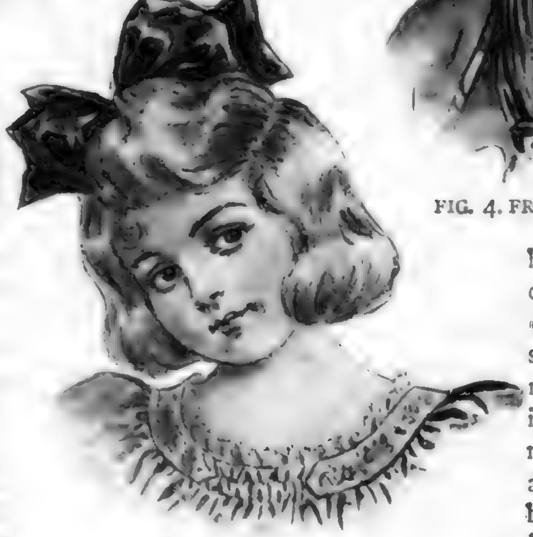


FIG. 3. A SMART STYLE OF CUTTING

Thoughts by the Way

BY A. C.

A few years after my marriage my mother-in-law of blessed memory came to visit me. Seeing me about to send Norah to a neighbor's to borrow some sugar, she asked me how far it was to the store. "Five minutes' walk," said I. "Then why not send and get it at once since you must make two trips to your neighbor's house, one to borrow and the other to return." After that, when I had the impulse to borrow, I studied the matter first to see if it was really necessary, and in nine cases out of ten I found that it was easier to do without or to substitute something else, and that carefulness and restraint here helped me wonderfully in remembering to keep certain supplies on hand.

The season is approaching when city people begin to cast about in their minds for the name and address of some, until now forgotten, country friend—one to whom they can write, "We are coming to spend the month of June with you. The dear children are so anxious to help in gathering the fruit." And so they come with bag and baggage and the "dear children" instead of harvesting the fruit, run over the flower-beds and destroy them. They climb the cherry trees and stone the birds, and the housewife works from morning till night for their entertainment, while my lady from the city sails around in a cool, lovely white gown. When they go back to the city they borrow the best basket and fill it with the best fruit to take it back with them, and say, "When you come to the city, do hunt us up." The chances are you never will "hunt them up" and, if found, they would be ashamed of the signs of toil on your hands and of the country cut of your clothes. There is only one way to treat these self-invited guests and that is to reply that you are not keeping boarders but that good accommodations can be had at such a place, and that when in the neighborhood you will be happy to have them stroll over and see you.

The pie of the modern Jacky Horner is a literary one. At a recent party given to a bride the feature of the evening was such a pie or pudding. The hostess, dressed in a quaint costume carried around a large dish apparently filled with sawdust. Each guest was invited to emulate Jacky Horner and, sticking in his or her thumb, pull out a plum. These were real sugar-plums wrapped in pink tissue paper for the men and blue for the women, but with each plum was wrapped a line or couplet from some author, matched by a line or couplet in some other plum. Partners were chosen in this way. Lines from Tennyson or Browning or Emerson were made to rhyme with others from Mother Goose and the result caused much merriment.

Q.—What is the difference between Was and Is?

A.—The difference is intense.

The Apple of Paris

Readers of the Pictorial Review inquiring for names of shops where toilet articles may be purchased should enclose a stamped envelope for reply and state the page and date.

IN the days of ancient Rome, when feminine beauty was a matter of such serious concern, great care was bestowed on the feet, because it was considered that they betokened as many signs of breeding as the hands, and they were always much in evidence, the sandals worn not covering the feet sufficiently to hide them.

Perfumes were not only applied to hair, hands, clothes, and the person generally, but pervaded the room, which was hung with garlands and decorated with blooms of many kinds. Women of rank were singularly superstitious, and were always on the look-out for the cure of diseases. The greatest luxury prevailed in the later days of the Roman Empire. Earlier women were more domesticated, and busied themselves with spinning, weaving, and other humble arts, with which their descendants did not trouble themselves, relegating them to their slaves; of these they kept a prodigious number. They ate much fruit from motives of beauty culture, considering that a breakfast of figs and similar fruits would produce or help to produce a radiant skin. Few of the recipes of those days have been handed down to us, a fact to be regretted, for no nation has ever succeeded in imparting such a milky aspect to the skin as the women of Rome, if history speaks truthfully, and there seems to be little that we know that these women of classic days did not know.

"Friends, in this world of trouble
And work and sudden end,
If a thought comes quick of doing
A kindness to a friend,
Do it this very minute.
Don't put it off—don't wait.
What's the good of doing a kindness
If you do it a day too late?"

Husbands were not slow in getting rid of wives whose personal attractions were on the wane, and the unfortunate feminine who could not by fair means or by artificial aids keep her hold on her waning beauties, of which the years rob us all, was unlucky indeed, for few appeared to have held much mental sway over their lords and lovers.

DISTILLED WATER FOR THE FACE

Hard water is injurious to the skin because it contains calcareous deposits. Nothing is better for washing the face than distilled water. You can get this from the stores quite reasonably. You can keep it in a stone jar, and use a little every day for washing the face only. Used in this way you will not find it expensive. I quite approve of using soap for the face at least once a day, provided the soap is bland and emollient—that is to say, quite free from excess of alkali—it cannot possibly injure the skin. If you would like to distil water for your own use, you can obtain a little automatic domestic still from some chemist which will produce about a quart of distilled water per hour.

THE FACE IS AN INDEX

Deep wrinkles and lines, flabby skin, emaciation of the face, and deep, sunken black lines under the eyes are conditions which at the early age of twenty-one can be due only to ill-health. In such a case internal treatment is needed, and occupation, diet and exercise are all to be considered. The cause may be either indigestion or imperfect circulation. Girls of twenty-one do not look "old and worn out" if they are in good health. With regard to the hair of such a young girl, an excessive fall may result in consequence of a debilitated state of the system. In that case rub the following lotion well into the roots of the hair every night: Sulphate of quinine, 12 grains; vinegar of cantharides, 6 drachms; glycerin, 2 drachms; spirit of rosemary, 2 ounces; rosewater, 7 ounces.

PROPER CONDITIONS FOR SLEEP

It is important that the bedroom should be properly ventilated. The window left open an inch at the top will do wonders towards keeping the air pure, for the foul air thus escapes. Registers should be left open in fireplaces, where the fire is not lighted, and an equable temperature maintained.

IN REGARD TO BLUSHING

Blushing is a nervous affection, and is caused by the emotions acting on the vasomotor centre and diminishing its activity. The tone of the vessels being lessened, they dilate, more blood rushes along their channels, and the skin becomes suddenly red and hot by the increased quantity of blood. There is no cure for blushing except the cultivation of self-control. One who suffers should go into society as much as possible, and occupy herself with as many interests as she can, and endeavor to overcome self-consciousness. The following exercises will help to correct a double chin: Stand erect, in military position. Place the hands lightly on the hips, fingers forward. Drop the chin slowly on the collar-bone as far forward as the head can be carried, then throw the head back with a quick, even movement that is not a jerk, but yet puts all the muscles into quick play. Repeat ten times. Now turn the head rather sharply to the right, as if looking quickly over the right shoulder. Repeat this ten times, and then turn to the left, repeating in the same way. The exercise must be persevered with, and you may gradually increase the number of movements daily until they can be done, without after-discomfort, for about fifty times.

EAR-PIERCING

Ear-piercing, although barbaric, still continues in vogue, and the following description of one woman's recent experience in having her ears pierced in Paris at a jeweler's in the Rue de Rivoli, will prove of interest: "The ears were pierced and plain gold rings inserted almost at the same time. The instruments used resembled vises or punches, one of which was clamped to each ear with enough pressure to punch the lobe. A silver needle with a loose point was held on one side the instrument, and when both had been adjusted to the right position the needles were pressed through, one by each hand of the operator; at the same time the points of the needles remained in the holes while the pincers were taken off, and then the ends of the rings here put into the little hollows at the back of these, so that the needle point became the front end of the ring; these were passed through in a few seconds and closed. There was hardly any pain in the ears save a severe prick. They were tender for a few days, but on frequently bathing them and applying some boracic ointment, when they were turned round, they soon healed." We can only hope the instrument will find its way to this country, for children often having had one ear operated on can hardly be induced to allow the other to be treated.

A STERLING BEAUTIFIER

When an article has survived criticism and has established a place in public esteem by the sheer force of merit, its age as marked by continued approval, becomes a patent of nobility. This is true enough to be accepted as an axiom. Old wine, old doctors, old friends are all tried and verified, and so it is with old rules.

For more than sixty years a well-known toilet cream has been available as a sterling beautifier, and has received the stamp of feminine approval, not only because of its value and utility in individual cases, but because it really accomplishes what it promises in all instances, removing tan, freckles, pimples, moth patches, and all skin diseases, and defying detection. As a purifier of the skin, it stands unrivaled, and its steady popularity on that basis is assured. One fair woman who has been benefited recommends it to another, and so its reputation goes on increasing. The beauties of the stage, and of the smart set, all endorse it, and this you may be sure they would not do if it were not worthy of recommendation. The approval of sixty years has settled that point. Its price is reasonable considering its merit, and an order by mail brings it within the reach of everybody.

SHAMPOOING CHILDREN'S HAIR

Once a month is considered often enough for shampooing a child's hair, and then it should be thoroughly done. Do not use borax or ammonia as they are destructive in their effects upon the hair, although very cleansing.

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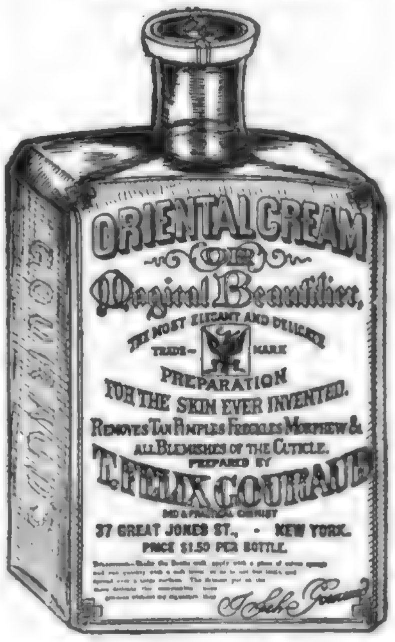
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Bread and Bread-making

I. By Katharine E. Megee

Bread-making, because of the importance of this article of diet, is the real test of a cook's skill. Bad bread relegates a feast to the ranks of a failure; good bread confers upon the plainest meal the dignity of a feast. Bread constitutes the chief food in the majority of homes; and for this reason it is pre-eminently necessary that it should be light, sweet and wholesome in order that it may be digested and assimilated, and thereby furnish proper nutriment to the body. The food value of a pound of well-made and well-baked bread is greater than that of a pound of meat. Bad bread taken into the system becomes mere filling that not only fails to satisfy its wants but also often gives rise to serious disorders of the digestive organs, and sooner or later the disease finds its way to other parts of the body.

THE FLOUR.

The first essential of wholesome bread is good flour, which in the accepted use of the word is understood to mean wheat flour. Flour made from the other grains is almost wholly lacking in gluten, the property which makes wheat flour so especially adapted to bread-making. It is the gluten in flour which causes the dough to assume and hold shape; having great affinity for water, gluten retains, even after thorough baking, a certain per cent. of moisture and thereby keeps the bread from drying out so rapidly; by its adhesiveness it confines the gas and renders the bread light and spongy. As the gluten increases in proportion nearest the bran, it is readily understood why decorticated wheat flour is more wholesome than finely bolted flour, which in the process of bolting loses not only a large per cent. of its gluten but also its salts and fats. The custom of buttering bread restores in a measure the necessary fats. The starches of wheat flour are abundant and easily digested. Its salts are principally phosphates.

Good flour may be known by its tendency to adhere. In color it is of a rich creamy tint, and it is slightly granulated like very fine meal. Flour that can be easily blown about and is of a bluish tinge should be rejected. It is lacking in the properties essential to the making of good bread.

THE YEAST.

Given good flour, the next requisite is the yeast, or leaven, necessary to start the fermentation process, and thereby supply the carbonic acid gas that gives to bread its spongy quality. Yeast, to produce wholesome bread, must be fresh and "lively," and the more quickly the fermentation takes place the more wholesome the bread; if continued too long acetic lactic acid will be developed and the reproductive energy of the yeast be destroyed, which can only result in sour, heavy bread.

The habit some cooks have of using alum to lighten and whiten the bread cannot be too strongly denounced, alum being a most powerful astringent.

There are various kinds of yeast—dry yeast, which is made by mixing cornmeal with yeast, potato yeast, hop yeast and the compressed yeast of commerce, wherein a large quantity of yeast is compressed into small space. Good results may be obtained from any of these yeasts. The dry yeast has the advantage over the moist yeasts of keeping a much greater length of time. Compressed yeast must be kept in a very cold place, and even then will decompose after seven or eight days. Being in such a greatly compressed form this variety of yeast will cause bread to rise more quickly than when other yeasts are employed, three hours being ample time for the whole process.

SURPRISE EGGS

Surprise Eggs.—Ingredients six hard-boiled eggs, forcemeat made of 4 oz. breadcrumbs, 1½ oz. butter, two raw eggs, two tablespoonfuls of cream, chopped parsley, and mixed herbs. Rub the butter into the breadcrumbs, add the herbs and seasoning; moisten with the two raw eggs and the cream. Cover each boiled egg evenly with a layer of the forcemeat mixture, smoothing the outside to a neat oval shape. Roll in egg and breadcrumbs, and fry in hot fat. They are easier to fry if set aside for a time after moulding with the forcemeat. Give them the appearance of baskets by making handles of strips of celery.

The other ingredients necessary to bread-making are milk, or water, as one prefers, or, better still, a mixture of milk and water, and salt. The liquid softens the gluten and binds the particles of flour together for the action of the carbonic acid gas; the salt checks the too rapid action of the yeast; for this reason it should be used judiciously and should never be put into sponge.

Wholesome bread contains neither shortening nor sugar. During the process of baking, the former, when used, is converted into an indigestible oil; the latter because of its fermenting properties renders bread containing it difficult to digest.

KNEADING BREAD.

The materials being at hand, the first step in the process of bread-making is the incorporation of the ingredients by mixing. Many good bread-makers introduce the yeast in the form of a sponge or batter, previously lightened by being set to rise in a warm place of uniform temperature. The mixing is followed without delay by the process known as kneading, which must be accomplished slowly and thoroughly that the yeast may be evenly distributed throughout the mass of dough. Full twenty minutes should be consumed in kneading, and when an unusual quantity of bread is made a longer time is necessary. Economy of time at this stage of the work means indifferent bread.

Having thoroughly kneaded the dough, it should then be put to rise, and this, it should be understood, is one of the critical points in the process of bread-making. The temperature must be uniform, the proper heat being about 75 degrees Fahrenheit.

Contrary to general belief, beautiful, sweet, wholesome bread may be made by one rising, provided fresh, lively yeast is used, thus saving not only time and labor, but also checking fermentation before it has reached the stage, which it does in the second rising, of decomposition.

BAKING BREAD.

Too few cooks appreciate the necessity for the proper and thorough baking of bread. The ingredients may be the best, incorporated rightly and the rules for kneading and rising observed to the letter; an improperly heated oven will put to naught all these well-intended efforts. Yet no set rules can be given for heating an oven. The various kinds of stoves and ranges on the market and the different fuels, each possessing certain heat properties, make this impossible; and, until the day comes when some inventive genius will produce an oven thermometer such knowledge must be gained in the school of experience. This much may be said: The heat must be regular and moderate. An old-fashioned, but none the less trustworthy, method of testing oven heat is to expose the bare hand and arm to it while twenty is counted moderately. If the oven is too hot when the bread is first put into it, the crust forms before the dough has expanded and the gas escapes; consequently, the bread is rendered heavy and unwholesome. On the other hand, if the oven is not hot enough, the carbon dioxid escapes too quickly and the bread falls.

Aside from making it palatable, three points are gained by baking bread: The heat dissipates a large proportion of the moisture from the dough, converts a portion of the starch into dextrine, and checks further fermentation.

To ascertain when bread is sufficiently baked, break the loaves apart, then press with the finger. If it responds to the touch and is elastic it is done.

When the loaves are taken from the oven they should be placed in such a position that the air will circulate freely around each loaf. This method insures rapid cooling, or, in other words, light, sweet bread. Never wrap bread in a cloth or put it in a bread-box while it is warm. Let it dry out thoroughly, then store it in a tin box that is perfectly dry and clean.

PROPORTIONS

It is a difficult matter to give exact directions for making bread in so far as proportions are concerned. In the first place, atmospheric conditions affect the process to a certain extent; then the proportion of gluten in wheat flour varies, hence the absorbing power of some flour is greater than other. Given the right quantities of yeast and liquid, the cook must exercise judgment as to the amount of flour required. The dough should be made as soft as it can be handled, though when the "new process" Spring wheat flour is used it must be stiffer than when made from Winter wheat flour.

From notions of economy, having observed that less flour is absorbed, many cooks use potatoes in their bread. Such bread is always unwholesome. Wheat flour already contains enough starch.

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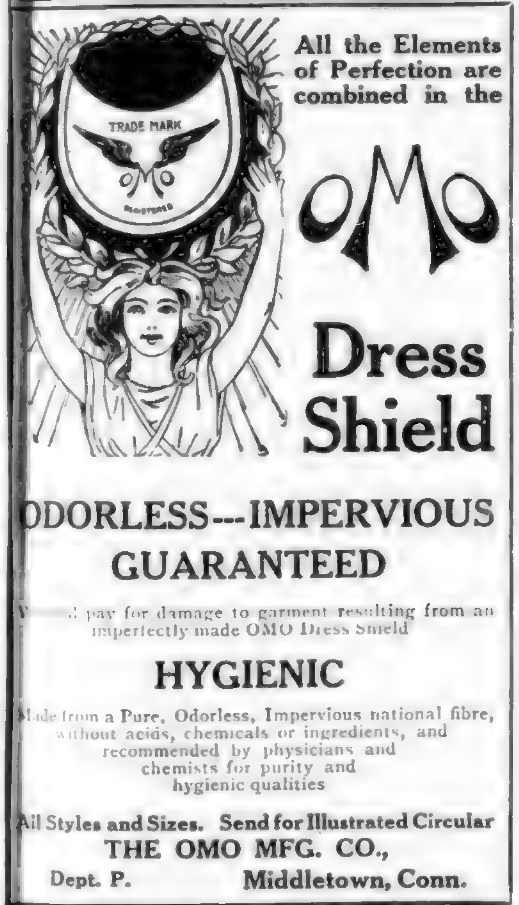
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ROCKY MOUNTAIN MAGAZINE

Station 402 :: Denver, Colo.

The Culinary Department

CHICKEN PATTIES

Chicken Patties

Have ready six or more patty-cases of puff pastry. Put half a pint of white sauce in a saucepan, add to it six ounces of chopped chicken, two ounces of chopped ham, and three or four chopped mushrooms. Stir these over the fire till they are hot through. Well beat the yolks of two eggs, add to them two tablespoonfuls of cream or milk, then add these to the mixture. Stir it over the fire for a minute or two to cook the egg, but on no account let it boil, or the egg will curdle. Season the mixture nicely. Fill in the patty-cases carefully—they should first be heated through in the oven—put on the little tops, arrange the patties on a lace paper, and garnish with nice sprigs of watercress.

Eggs Poached in Cocottes

Butter as many fireproof china cocottes as are required; then break one new-laid egg at a time into a coffee cup and slip it into the cocottes in turn; season the eggs well with salt, pepper, and nutmeg, and pour a little warm butter over the top. Place the cocottes in a pan of boiling water, which should be barely sufficient to half cover them, and put it into a moderately hot oven until the eggs are just set.

Baked Eggs

Butter a French fireproof china baking-dish liberally and pour a layer of tomato purée (or catsup) into it; then break one new-laid egg at a time into a small cup, and carefully slip it into the dish until the required number have been put in. Season the eggs with salt, pepper, and nutmeg, and pour enough cream over them to just cover the whites, and, after scattering some grated Parmesan cheese over the top, place the dish in a quick oven until the eggs are sufficiently set. Send them to the table in the same dish, and put a garnish of triangular-shaped croûtons round the edge.

Saute Eggs

Four eggs, 2 oz. of fresh butter, 1 slice of bread, 4 tablespoonfuls of raw ham cut in dice, 2 tablespoonfuls of chopped parsley, 2 tablespoonfuls of milk of cream. Thickly butter a sauté or frying-pan, using half the butter for this purpose. Break the eggs carefully into it, add the milk. Put the pan on the fire for a few seconds till the white just begins to set, then put it in the oven till the setting is completed, but on no account let them become hard. Baste the eggs once or twice, during cooking, with the butter. Meantime, melt the second ounce of butter in another pan, put in the bread and ham, cut in rather large dice and fry them a light brown, mixing in at the last the parsley. Put this mixture on a hot dish to form a bed down the centre. Trim round each egg with a cutter, so that they are in a round form. Carefully lift them out and slip them into the ham mixture, serving them at once.

Omelet with Green Peas

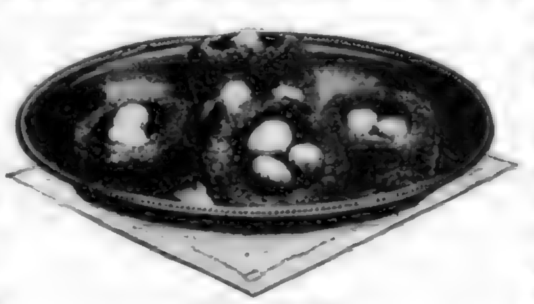
Beat 6 eggs lightly, the whites and yolks separately; then mix lightly together and stir in ½ cupful of cold cooked green peas. Season with salt and pepper and turn into a buttered omelet pan. Fold when set and serve with a garnish of crisped lettuce.

Birds' Nests

For a Child's Easter Party

Required: Rounds of any plain cake such as sponge; apricot jam, sweet almonds, orange-jelly colored red.

Cut rounds of cake an inch thick, then slightly hollow out the centre, so as to make a hollow in which to put the eggs. Melt a little apricot jam in a saucepan, then brush the cake all over with it, and cover it with shredded almonds which have been carefully browned in the oven. Lay the eggs of jelly carefully in the nests, two in each.



BIRDS' NESTS

Color the jelly a pretty deep red with cochineal. Choose some small hens' eggs, make a small hole at each end, and carefully blow them. Wash them carefully, stop up one hole with sealing-wax or with a drop of jelly, then carefully fill in the shell with the melted jelly. It is best to stand the shells in egg-cups, and to pour the jelly through a tiny funnel; it is tedious work, but amply repays the trouble.

Leave till the jelly is set, then dip the eggs into tepid water, and very carefully peel off the shells. These eggs of jelly are very dainty, and greatly puzzle "grown-ups" as well as children. If preferred, make the eggs of almond paste, and coat them with grated chocolate.

A pretty idea is to make the jelly of several different colors.

WITH a Princess or close-fitting gown nothing will give such an elegant contour to the figure as the new boned corset cover and bust supporter known as the

De Bevoise Brassiére

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makes the complexions of those who use it as daintily pink and white as the petals of the rose.

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CHAPPED HANDS, CHAFING and all skin troubles. "*A little higher in price perhaps than imitations, but a reason for it.*" Delightful after shaving and after bathing. Sold everywhere, or mailed on receipt of 25c. Get Mennen's (the original). *Sample free*

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BEAUTY SECRET

Will remove blackheads and pimples, and leave the skin smooth and velvety; will assist in smoothing out wrinkles and hollow places, making the flesh plump and rosy; will always impart to shiny or coarse skin a healthful ruddy glow of velvety character. For chapped hands and face and rough skin it works a magical change immediately. Price, 25 cents, in silver

ALBERT WILLIAM & CO., 211 West 15th St., Sioux City, Iowa

A Japanese Luncheon

Economical Entertaining which may be Adapted for Home or Church Affairs

By Emily James

The affair was a Japanese luncheon for six guests, but the same idea could easily be adapted for a tea where many more guests might be invited, or prove useful for a church supper where money-making was the object. The table was brilliant with color and most tasteful in appointment, so that it pleased the eye instantly. All of the leaves were taken out from the table, leaving just the square pedestal table, over which was laid the "silence" cover and the dainty damask table-cloth.

Lying flat from head to foot was one of the richly colored Japanese panel screens of crêpe paper with the wooden roller ends removed, and half-way between the edges of this panel and the edge of the table, lying in the same direction on either side of it, were flat red satin bands of ribbon about 3½ inches wide. In the centre of the table in a vase concealed with greenery was stuck a small Japanese parasol fastened securely so that it stood up perfectly straight. It was very ornamental, being directly beneath a large electrolier which had the bulbs all caught in Japanese napkins. This gave a charmingly soft effect to the light, and two transparent fans were tied with ribbons on the top of the shade, enhancing the Japanese aspect.

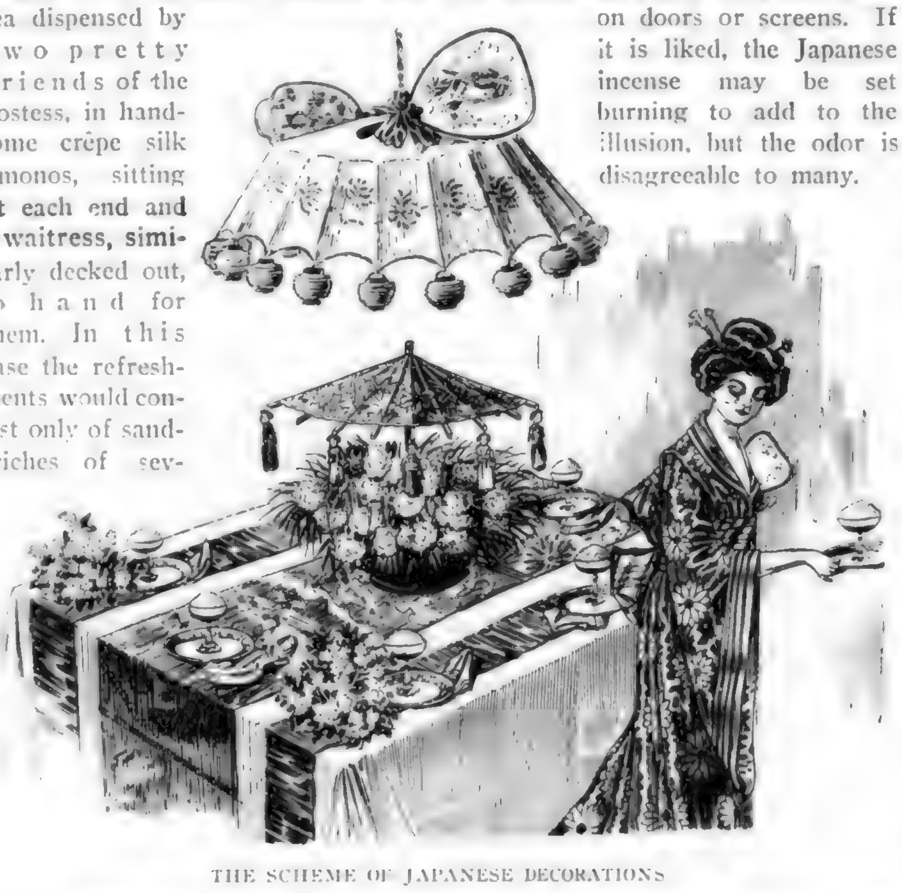
Bright red carnations and quantities of smilax and asparagus were placed in the vase under the parasol, which was adorned with tiny kimono-clad dolls swinging from each alternate point—seven of them being required. Japanese napkins were used instead of linen, and in each napkin was placed a favor, such as a tiny Japanese parasol or a small fan on a long stick, or an ornamental hairpin. The place cards were small round silk fans with the name of each guest written across the top in ink.

The menu was simple but delicious, no attempt being made to copy Japanese dishes, and the Japanese features being confined to the table decorations and the costume of the pretty kimono-attired waitress. The actual cost of these decorations was only $1.75, divided as follows:

1 panel for the centre	$0.25
Place fans, 8c. each	.48
1 box of napkins	.25
6 Japanese dolls, 2c. each	.12
Parasol for the centre	.15
Favors for napkins	.25
1 large fan for chandelier	.25
	$1.75

In adapting this pretty and economical idea for other forms of entertainment, the table could easily be arranged for a tea, with chocolate and tea dispensed by two pretty friends of the hostess, in handsome crêpe silk kimonos, sitting at each end and a waitress, similarly decked out, to hand for them. In this case the refreshments would consist only of sandwiches of several kinds, or assorted varieties of little cakes, such as are usually served at teas. For a church supper, the same plan might be followed, and the bright, attractive table would certainly win many dollars for the good cause to which the entertainment was pledged.

An entertainment of this sort might be given very appropriately in cherry-blossom time, for the pretty flowers associated with the history and poetry of Japan are most decorative, and the branches lend themselves to æsthetic effects. The central vase should be filled with them and wall-vases placed here and there on doors or screens. If it is liked, the Japanese incense may be set burning to add to the illusion, but the odor is disagreeable to many.



THE SCHEME OF JAPANESE DECORATIONS

Entirely Too Conscientious

By W. S. Gidley

"IN a store window to-day I saw a sign reading, 'Fresh eggs, 18 cents a dozen; strictly fresh, 25 cents a dozen,' which reminded me very forcibly of a little egg experience of my own," said Robinson, as he and his friend were being rapidly whisked along on a trolley car toward their homes in the suburbs.

"I am very fond of fresh-laid eggs —strictly fresh, mind you, and when they can be procured I usually buy that kind. Well, last Summer I ran across an honest-appearing old chap out where I live, who kept quite a number of hens, and I arranged with him to furnish me with two dozen strictly fresh eggs twice a week, for which I was to pay him a price considerably above the regular market rates. This extra compensation, he informed me, was no more than enough to pay him for his additional care and trouble, and of course I was perfectly willing to pay it in consideration of being supplied with eggs that could be depended on as being exactly what they were represented to be.

"Well, things ran along all right for some time, the eggs that he furnished for our family larder appearing to be strictly fresh and desirable, and my wife and I were beginning to congratulate ourselves on having found a treasure in the egg-dealer line, when Mrs. Robinson happened to notice one day as she was counting out the eggs that he had given her twenty-six instead of twenty-four for two dozen, so she called his attention to the matter.

"'Haven't you made a mistake in your count?' said she. 'You are giving me two eggs more than I'm paying for.'

"'Oh, that's all right,' responded the owner of the eggs, cheerfully. 'I was goin' to tell you about that. You see, I found a hull hatful of these eggs in a nest last night, with a hen settin' on 'em; don't know how long she had been at it, but I thought I'd be on the safe side and give you a couple of eggs extra so's to make it all right in case one or two of 'em happen to be sp'iled!'

"Now," concluded Robinson, dryly, "I don't object to a man's being honest and truthful according to his lights, but that egg-vender was almost too frank and conscientious in some respects to suit me; so when our egg contract ran out, instead of renewing it I quietly transferred my custom to another dealer—one whose conscience so far, I am happy to say, has not impelled him to throw in anything over the regular count on his fresh-laid eggs, to make up for those that may 'happen to be sp'iled' by being set on."

Little Money-savers

GOOD WHITE SOAP

Five pounds of grease, 1 handful of borax, ½ of a cupful of ammonia, 1 lb. of potash, and 3 qts. of cold water. Put the potash into a clean firkin and pour the water over it. Let it stand 1 hour, stirring occasionally. Then add the melted grease, borax, and ammonia. Stir constantly 10 minutes, or until it thickens nicely. Have a wooden box ready. Line the bottom with white paper. Then pour in your soap and spread. When it is cool enough mark off in bars. Put away in a dry place. This makes a good, hard, white soap and is an excellent recipe. R. E. P.

TO START ROSE SLIPS

Make a large hole in the ground where you want the rose to stay. Fill it with rich earth and manure. Plant the slips in the Fall and cover them with cracked glass cans. Leave these on until Spring. B. M.

TO DRY PATENT LEATHER SHOES

If one approaches the fire with patent leather when wet, it has the effect of destroying it forever, as it would crack into pieces. Heat a pan of bran in the oven until quite warm, pour this into the shoe, filling it to the top. Let this stand until the shoe is about dry, then rub thick cream over the outside, and the shoe will be none the worse for its wetting. M. L. F

RENEWING AN OILCLOTH

I made an old oilcloth look like new and got twice the wear from it by the following method, which is worth your trying: When the face or figured side became too much worn off to be presentable, I turned it over and gave it two coats of a dark shade of paint, letting each coat dry several days. Then with a lighter shade of paint and a small sash brush I marked it off in squares and diamonds (or you can make a stencil of a stiff piece of cardboard—a fleur de lis, clover leaf or any preferred figure) and painted it over. When dry I gave it a good coat of varnish. If you try it you will have a practically new oilcloth or linoleum at little expense. The same idea may be carried out on the reverse side of a worn-out Brussels carpet with equally good result. J. G. H.

A LIGHT-WEIGHT PETTICOAT

If you want to make a comfortable Summer petticoat, use the thinnest tailor canvas in linen color. Cut it with a flat gored top and circular flounce, stitching a tape over all seams on the inside. Such a skirt is light and cool, does not cling to the figure as gingham does, and is stiff enough to hold out the dress skirts. Allowance must be made for shrinkage, but it washes well and keeps stiff. A facing of dark blue or brown chambray protects the bottom from soiling. I face mine with a bias band 2½ inches wide on both the right and wrong side of the bottom, and add a narrow band of the same above this on the right side; also as a heading for the flounce. For house-workers this is certainly the best skirt that can be worn in Summer. K. S. B.

Kitchen Step-savers

To Remove a Gravy Stain. Gravy makes an ugly grease-spot on a table-cloth, and this may best be removed with powdered French chalk. Rub it on both sides of the spot and lay the cloth away. It will absorb the grease and leave the cloth spotless.

Retaining Heat in Flat-irons. A tin pan placed over the flat-irons while on the stove will retain the heat. This protection is especially desirable when the irons are in a draught of air, which will tend to cool them rapidly.

To Stop a Kitchen Leak. When your pipes start to leak from cold or any other cause, and the plumber is not immediately accessible, cut up an old rubber shoe in strips and bind it around the hole. You will find that it will adhere admirably.

To Roast Almonds. No better way to roast almonds for salting has been discovered than putting them in a corn-popper over a hot fire.

For Sprinkling Clothes. Instead of using a whisk broom or hose for sprinkling clothes, a better way is to utilize your rubber bottle flower sprinkler.

When Boiling Puddings. Always place a bit of a stick in the bottom of a saucepan when boiling custard or any sort of a pudding containing milk to keep it from burning. This is why stick cinnamon is excellent for flavoring custard, as it serves a double purpose.

To Mix Mustard. When mixing mustard for table use always use boiling water to which a pinch of salt has been added. This will add to its preservative quality.

Removing Paint-stains. Turpentine is excellent for this purpose, but a homely aid is hot vinegar, which will answer the requirement, and is always near at hand.

When Drawers "Stick." Try rubbing new drawers and doors that refuse to open with a piece of slightly moistened yellow soap. This makes a smooth and slippery surface; and the drawer will then slide quite easily, especially after it has been opened and shut a few times.

Cleaning an Enameled Sink. Dip a soft cloth in paraffin, and rub the sink with this, carefully removing all stains. Rinse with plenty of clean hot water, to which a small piece of washing soda has been added.

A Convenient Silver Polish. To half a cup of whiting add enough water to fill the cup, mix well together, add one ounce of liquid ammonia, and bottle for use as required. Apply with a piece of clean flannel, and polish well till dry.

To Prepare Apples for Salad. Always peel apples under water, to which a little lemon-juice has been added, in preparing them for Waldorf or other salads in which apples are used.

To Freshen Stale Rolls or Crackers. Rolls that are a day old or stale crackers can be nicely freshened by putting them in a paper bag and letting them lie on the shelf of the oven until thoroughly heated.

Polish for Aluminum Utensils. Cooking utensils of aluminum should be rubbed with a polish made by dissolving twenty grams of borax in water to which one-third the quantity of ammonia has been added. The mixture should be shaken before using.

For Ducks or Geese. After plucking ducks or geese always rub the skin thoroughly with corn-meal to remove the down.

Sand-paper the Cake Griddle. Rub the cake griddle vigorously with sand-paper to keep it in good condition and occasionally use a very little grease for frying the cakes.

Salt in the Rinsing Water. If a handful of salt is added to the last rinsing water in washing clothes which are to be hung out of doors in cold weather, they will dry more quickly and there will be no danger of tears.

A Good Household Cement. Melt some powdered alum in a common iron spoon and it will be found to be a strong cement for joining broken china, glass or metal. There are many household uses to which it may be applied and for which it will prove most convenient.

To Improve the Flavor of Salsify. Add a bit of codfish to salsify or oyster plant and it will greatly improve the flavor of that palatable vegetable, besides increasing the resemblance to that bivalve.

Before Serving Ice-cream. Always see that the dish or platter on which ice-cream is to be served has been placed in the ice-box until chilled before using, or if this is not feasible, put broken pieces of ice in it.

In Making Fruit Tarts. The tops of fruit tarts should be pricked with a fork before baking, in order to keep a symmetrical shape.

Little Household Hints

By Frances Barnard

If you send out your washing and ironing, it is an excellent idea to have your clean shirt-waists and stocks sent home in one of the large pasteboard suit boxes—it saves them from being mussed and crushed, as is too apt to be the case when they are sent home in the same basket with the rest of the things; and, by the way, do not be too ready to blame the woman if your clothes sometimes come home wrinkled. Perhaps she did her part of the work all right, and the children who brought it home gave some other child a ride on the basket.

All women instinctively hate to mend the torn-out button-holes in the neckband of a starched shirt, and when they have once given out and come to the mending, it is really much more satisfactory to set on an entire new band than patch the old.

These neckbands can now be found ready-made in all of the large shops, they are sold very reasonably, and come in all sizes and open in either front and back or in both. The work can be done much more easily and quickly if the starch is first washed out of the shirt before the new neckband is applied.

One of my friends knit herself a handsome gray sweater and she wished to fasten it with honest buttons and button-holes—she did not care for the patent fasteners, and the hooks and eyes caught in the loops of the worsted and proved themselves a perfect nuisance.

She really did not want to cut the sweater, for fear that the stitches might drop, and having poked her finger through the edge where she wanted the first button-hole and worked it round and round until the stitches separated and the hole was sufficiently large, she then worked it over and over with strong gray twist. All the button-holes were made in the same manner, and now the sweater can be easily and securely fastened.

Make sure that the laundress does not boil your knit cotton underwear if you want to keep it soft and pleasant to the touch. It is well to just scald the garments, for that helps to make them sweet and clean, but do not boil them, because that is sure to make them rough and harsh; then again, they do not wear nearly as long when they are boiled—it seems to make them tender and the stitches easily break and pull apart, and then there are holes.

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There is no article in the home at double the cost, that contributes as much comfort, or that saves as much hard labor and fatigue as Bissell's "Cyco" Bearing Sweeper. It operates easily silently and thoroughly, raises no dust, brightens and preserves your carpets and rugs; will last longer than fifty corn brooms.

Buy a Bissell's "Cyco" now, send us the purchase slip, and receive a neat, useful present free. Prices: $2.50, $3, $3.25, $3.50, $3.75, $4, $5, $5.50. For sale by all first-class dealers

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Is the best finish made for FLOORS, Interior Woodwork and Furniture.

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VANOLEUM is pure.
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Alcohol is the basis of every Vanilla Extract and is responsible for considerable waste as a result of evaporation. The purity of the alcohol used in extracts has long been a matter of question and considerable public comment.

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with all the dirt out, and with one fourth the labor, if done with THE BUSY BEE WASHER Does the rubbing for you. Fits any wood tub. So cheap you can't afford to do without it. Agents Wanted. Write for terms.
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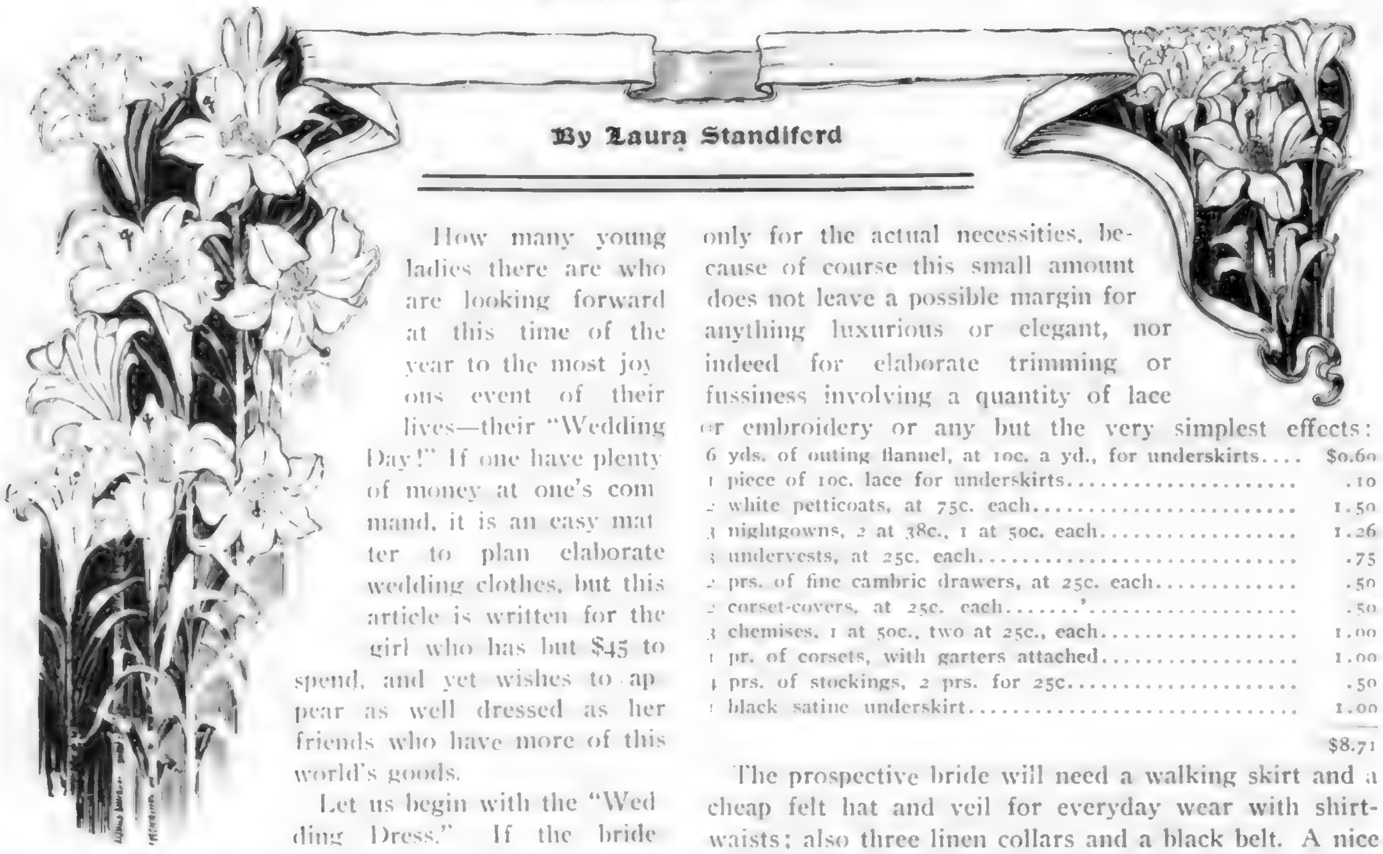
A Trousseau for the Easter Bride

Costing $45.00



By Laura Standiford

How many young ladies there are who are looking forward at this time of the year to the most joyous event of their lives—their "Wedding Day!" If one have plenty of money at one's command, it is an easy matter to plan elaborate wedding clothes, but this article is written for the girl who has but $45 to spend, and yet wishes to appear as well dressed as her friends who have more of this world's goods.

Let us begin with the "Wedding Dress." If the bride-elect should wish to be married in her home, nothing could be prettier than a white swiss, or China silk. At the sales can be purchased the fifty-cent quality of either goods for twenty-five cents a yard. Fifteen yards will make a nice dress and twelve yards of lace will trim it.

The girl who is handy with her needle can purchase a pattern and make it as elaborate as she wishes. It also can be worn as the best dress during the Summer. One yard of white satin ribbon will be needed for a belt to wear with it. If she desire a girdle belt, a nice way to make one is to purchase enough ribbon of any width preferred, to fit snugly around the waist. For instance, three inches makes a nice width. She should allow for the hem in the back where it is fastened with four hooks and eyes, and after covering five pieces of whalebone with white ribbon, insert one in the centre of the belt, one on each side, and two in the back.

After fastening the belt on, it must be pulled down in the front, to give the fashionable dip effect. It is an old saying, that if a young lady put any stitches on her "wedding dress," she will be very lucky. She can also add the finishing touches to it, for which dressmakers would charge an exorbitant sum. The following prices will explain the outlay for the "wedding dress":

15 yds. of China silk, or swiss, at 25c. a yd.	$3.75
12 yds. of fine lace for trimming	1.20
1 pr. of shoes	2.50
1 yd. of white satin ribbon for belt	.30
1 pr. of white kid gloves	1.00
	$8.75

The department stores have sales of underwear every now and then, and I find it just as cheap to buy it as to make it at home. Underwear trimmed with yards of [illegible] never launders well. One can buy a nice *robe de nuit* of fine muslin, trimmed with narrow folds, embroidery, and hemstitched ruffles for fifty cents, the special sale price. This may be used for the best one, and two additional gowns trimmed with fine tucks, embroidery, and ruffles should be purchased for 38 cents apiece. My advice in buying any underwear is always to buy one size larger, to allow for shrinkage after being washed. When buying, one should measure the nightdress to one's standing figure so as to get the correct length. A fine white petticoat of cambric, very prettily and daintily trimmed with rows of hemstitching and Valenciennes lace insertions and edgings, and also one trimmed with embroidery, for seventy-five cents each, are necessary. As for underskirts, one can easily make them: six yards of white outing flannel will make two skirts, and one piece of ten-cent lace will trim them. If the bride-elect should happen to know how to crochet, she can put crocheted lace on them. In buying a black satine underskirt she must see to it that the length is two inches from the ground. The following list will cover her outlay in underclothing—that is, allowing only for the actual necessities, because of course this small amount does not leave a possible margin for anything luxurious or elegant, nor indeed for elaborate trimming or fussiness involving a quantity of lace or embroidery or any but the very simplest effects:

6 yds. of outing flannel, at 10c. a yd., for underskirts	$0.60
1 piece of 10c. lace for underskirts	.10
2 white petticoats, at 75c. each	1.50
3 nightgowns, 2 at 38c., 1 at 50c. each	1.26
3 undervests, at 25c. each	.75
2 prs. of fine cambric drawers, at 25c. each	.50
2 corset-covers, at 25c. each	.50
3 chemises, 1 at 50c., two at 25c., each	1.00
1 pr. of corsets, with garters attached	1.00
4 prs. of stockings, 2 prs. for 25c.	.50
1 black satine underskirt	1.00
	$8.71

The prospective bride will need a walking skirt and a cheap felt hat and veil for everyday wear with shirt-waists; also three linen collars and a black belt. A nice walking skirt of brilliantine or cheviot can be bought for $2.50. The following list will cover these prices:

1 walking skirt of brilliantine or cheviot	$2.50
3 yds. of madras or white piqué for a shirt-waist	.75
3 linen collars, at 25c. each	.75
1 felt everyday hat	.50
1 veil for a hat	.50
1 black belt	.25
	$5.25

Two dainty little dressing-sacques to wear with an old skirt in the morning will make the bride look pretty and attractive at the breakfast-table. There is nothing more charming than dimity or lawn, and it will require six yards to make two dressing-sacques, with five yards of ten-cent lace to trim them. For this expenditure, the following prices will represent the outlay:

6 yds. of dimity, at 10c. a yard	$0.60
5 yds. of 10c. lace for trimming	.50
	$1.10

Possibly they are intending to take a few days' trip; therefore she will need a tailor-made suit. Blue, brown or black is suitable for traveling. For $12.00 can be purchased a nice suit, the jacket satin-lined and the skirt unlined.

Perhaps such a suit cannot be bought in the bride's own city, but by sending for a catalogue to some of the large city firms and having correct measures taken she can order a suit, have it sent by express, C. O. D., to her address, with the privilege of trying it on and returning it if not satisfactory. She will need two waists to wear with this suit. Three yards of changeable silk of any color desired, would answer for the shirt-waist to travel in and to wear with the tailor-made suit, and for the other she should procure three yards of white China silk, at fifty cents a yard, and have it made up prettily to wear for the theatre and for evenings at home. A very becoming Spring hat can be bought at any millinery store for $5.00, and a pair of colored kid gloves at sixty-nine cents a pair. The list of these articles would cost as follows:

Traveling costume	$12.00
3 yds. of blue changeable silk, at 50c. a yd.	1.50
3 yds. of white China silk, at 50c. a yd.	1.50
Spring hat	5.00
1 pr. of colored kid gloves	.69
	$20.69

The bride-elect will now have fifty cents left with which to buy four handkerchiefs, and her trousseau will then be complete for $45.00. She will be surprised to find what dainty handkerchiefs, all linen, with her initial embroidered in one corner, she can procure for 12½ cents each.

Among her presents will surely be found many useful and pretty articles of attire, which will aid her in reducing her list of necessities, and help her in making a good appearance.

Perchance to Laugh

The Heart of a Maid

Lost?—Well, perhaps. It was small,
And easily, doubtless, mislaid;
I did not inquire; after all,
'Twas the heart of a maid.

Stolen?—It well might have led
A thief to adventure a raid;
I asked not; when everything's said,
'Twas the heart of a maid.

Strayed?—Well, 'twas one of the three—
Ungallant to urge or persuade
The secret to wring itself free
From the heart of a maid.

Enough that the Past is the Past,
That young hearts are not beyond aid,
That silence heals best—that at last
'Tis the heart of my maid.

V. H. FRIEDLAENDER

One or the Other

She—I wonder why they hung that picture?

He—Perhaps they couldn't catch the artist.

Pronunciation

Jones—How do you pronounce pol-op-ony?

Robinson — Why, pol*o*pony, of course.

Jones—No.

Robinson—How do you pronounce it?

Jones—Well, I usually pronounce it polo pony.

What He Thought of It

In the Borough of the Bronx, where the tenement houses grow up like mushrooms in a warm, rainy day, they have built a six-story apartment house alongside of a small, modest, private house. Little Johnny, the son of the proprietor of the latter, is by no means satisfied with this change of affairs, as he has lost his playground by the new high building, which also puts the small house entirely in the shadow.

One Sunday afternoon the teacher of his Sunday-school class told him always to be attentive and to behave well, as then certainly he would have a home in heaven some day.

"What good would it do," replied little Johnny, "it does not take them long, and they build you a flathouse right near by."

He Was Among Them

A pious country preacher took a stroll on a fine Sunday afternoon. Some distance from the town he saw a number of young fellows playing baseball in a little park. Walking up to them he addressed the first of the players he could get near with the following words:

"Young fellow, don't you know that it is a great wrong and sin to play baseball on the holy Sabbath? What would your father say if he should know of it?"

"You can easily find out if you want to know. You might just as well ask him yourself—the 'shortstop,' over there, that's him," was the smiling youngster's answer.

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Why be so Fleshy?

WHEN

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will reduce your weight QUICKLY, SAFELY and PERMANENTLY. A ten days' trial TREATMENT SENT

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DUBY'S OZARK HERBS

DUBY'S **OZARK HERBS** restore gray, streaked or faded hair to its natural color beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas or poisons of any kind, but is composed of roots, herbs, barks and flowers. **PACKAGE MAKES ONE PINT.** It will produce the [illegible] luxuriant tresses from dry, coarse or wiry hair, and bring [illegible] the color it originally was before it turned gray. Full size package sent by mail, postpaid, for 25 cents.

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Our MEDICATED GOITRE BANDAGE is a convenient, soothing appliance, worn at night and cures while you sleep. The Bandage absorbs the swelling and the Goitre disappears in a few days. 12 years success. Write for free Treatise on Goitre, full particulars, etc.

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Will not injure the most delicate skin. Leaves the surface smooth as velvet. Easily applied. 50c. and $1.00 per bottle. Samples, 25c. Agents wanted.

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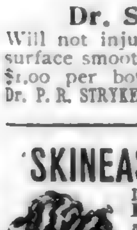

Dainty little medicated strips of **"SKINEASE"** placed over the wrinkles at night and you see a difference in the morning. Wrinkles are not natural, but due to contracted muscles alone. **"SKINEASE"** rests the muscles by holding them at their proper tension until restored. The effect is wonderful, **MAKING THE FACE 10 YEARS YOUNGER IN A NIGHT.** Full size package 50c. To convince you that it will absolutely remove wrinkles and skin furrows, I will send a trial package for 20 cents.

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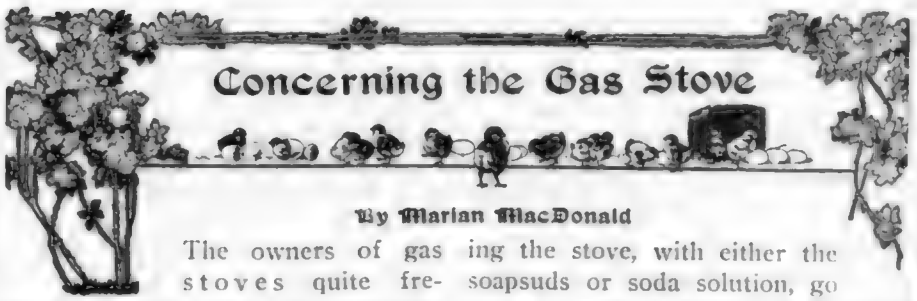


Concerning the Gas Stove

By Marian MacDonald

The owners of gas stoves quite frequently misuse them by neglecting to give them the care and attention they should, in order to keep them in good working condition. Gas stoves cannot "run themselves" any more than sewing machines can. With constant use they often require cleaning or they will give bad service. This fact should be impressed on the maid, as she is generally the careless one, and not the mistress. The repair shops are full of gas and oil stoves to be cleaned, and sometimes they come from training schools, where everything is supposed to be kept immaculately clean and in apple-pie order.

The best constructed gas range will not give good service unless it is kept in order. If there is the least odor of gas you may know that the burners need cleaning. The flame will not be as clear nor give out the heat it should for the amount of gas consumed. There are many styles of burners and no one method will answer for all. Some burners are constructed with the perforated or slit portion removable; in this case the entire burner and pipe extending from the keys, can be taken off the stove, and may be plunged into boiling water with a strong solution of soda. A bath of this is also recommended for the inside and outside of the range. After this cleansing process, the burners and stove should be dried off immediately. Set in the burners and light the gas. Hot soapsuds applied every other wash-day will be equally efficacious.

After the first lighting, if the flame is not clear at the base or at any other time gives forth yellow specks, tap it, as the flame needs air. This it receives from the round collar just behind the front keys of the stove. This collar generally shows V-shaped openings on the different burners. It is kept closed more or less, but no accumulation of dust or fat must be allowed to gather there.

Often these small apertures are thought of no account and are neglected. You will know when this is the case by the flame becoming white and smutting the kettle set over it. When these V-shaped slits are clogged up the "lungs" of the stove are obstructed. This can be easily remedied by tapping with the stove-lifter along the pipe toward the burner, on the burner itself, and around these little air-mixers. Tap lightly and firmly and the dust and other obstructions will fly out with the flame on the burner. Do this quite often, at least twice a week, and it will save you much trouble and a lengthening of the gas bill.

Another good method of cleaning the burners if the burner and pipe may be taken out together, is to lay the burner taken out over the flame of the back burner for ten minutes or longer. After cleaning and drying the stove, with either the soapsuds or soda solution, go over it with a greasy rag. Black should be used and it should be kept convenient for daily service.

If the precaution is taken of covering the range every time the kitchen is swept, less dust will accumulate on the top. Just a little care from day to day, a few minutes' inspection and doing what is then necessary, will save a good deal of hard labor that neglect will entail.

The grease to be used should be lard, beef suet, or kerosene oil. Rub a very little on the cloth. The inside of the oven and racks may be treated to a wiping of the greasy cloth also, when the stove is warm. The greasy rag treatment is commenced as soon as the range is set up. This is to prevent rust from gaining any foothold.

The oven burners are more difficult to reach; a long-handled brush with short stubby bristles is needed for this, to give the burner a thorough brushing once a week. Run a wire over the apertures or perforations. Lay a hand mirror face up on the bottom of the oven, and with its aid these holes may more readily be seen. Some of the most modern gas-ranges have the ovens so arranged that the burners may be taken out to be cleaned.

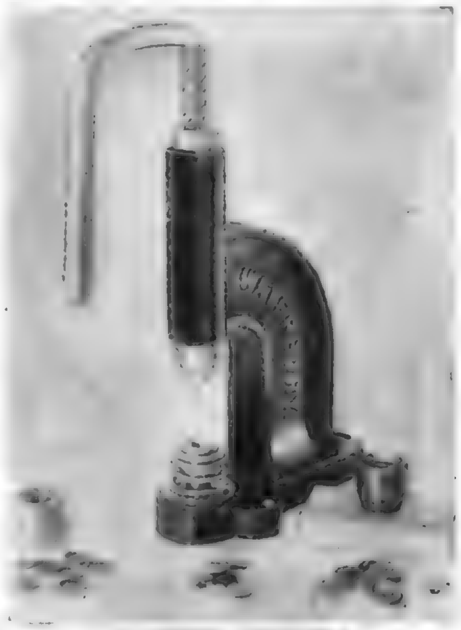
The oven needs frequent cleaning; after every roasting of meat in fact, as the fat spatters over on the sides. A few minutes' work with a cloth dipped in soapy hot water will remove all trace of the grease from the inside of the oven. If this is not done each time a regular scrubbing will be needed after a few roasts are cooked, and this is much harder work. This particular care of the oven is on account of other things being baked in it, as delicate cakes and puddings. After one of these scrubbings rub over the inside of the oven a little lard.

When buying your range it is well to have it "burnt off" before it is sent home. The dressing put on the stoves to prevent rust is heavy with oils and the process of burning it off requires a high temperature of heat for at least three-quarters of an hour, and will, if done at home, fill the house with vile-smelling smoke.

The oven should not be used the first day. If the range is to be placed away for the Winter, or if the house is to be closed for any length of time, give it a thorough greasing and cover with a piece of woolen carpet or an old blanket. Another preventive of rust would be to give the range a coat of enameline or blacking, instead of the grease, but when used again it would have to be burnt off as at the first using.

The careful housewife will see that these precautions are taken periodically and that there is no neglect on the part of her servants. By doing so she will lengthen the life and usefulness of her gas stove.

SOMETHING ENTIRELY NEW!



PATENTS PENDING

THE WATERBURY

Cloth-Button Covering Machine

Manufactured by WATERBURY BUTTON CO., Waterbury, Conn.

Contains valuable features not found in any other machine on the market.

Price complete with dies to make 18, 24 and 30-line covered, and 24, 30 and 36-line ivory rim buttons **$7.50**

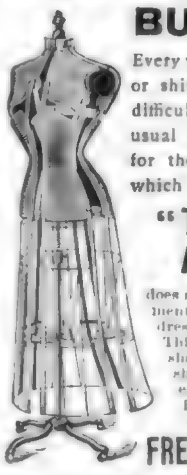
Unequaled for **speed, power, strength** and durability. The **operating** of this **machine** is **simplicity itself.** Makes all kinds of covered and rim buttons. Largest producers of button moulds in the country. Send for samples and prices.

WATERBURY BUTTON CO.

5 and 7 University Place, New York City

Factory: WATERBURY, CONN.

BUST AND HIPS



Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying on method," with herself for the model and a looking-glass with which to see how it fits at the back.

"THE PERFECTION ADJUSTABLE FORM"

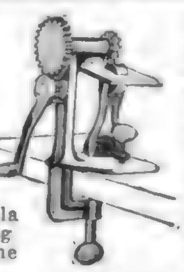
does away with all discomforts and disappointments in fitting, and renders the work of dressmaking at once easy and satisfactory. This form can be adjusted to 50 different shapes or sizes; also made longer and shorter at the waist line and raised or lowered to suit any desired skirt length. It is very easily adjusted, cannot get out of order and will last a lifetime.

FREE Illustrated Booklet [illegible] complete line of Dress Forms with prices.

HALL-BORCHERT DRESS FORM CO.

Dept. F, 30 West 32d Street, New York

Hall-Borchert forms will not collapse and cannot be punctured. They are made to be pinned to



Priscilla Pinking Machine

Save Your Money

You pay from one to three cents a yard to have your pinking [illegible], and then there is [illegible] [illegible] for $5.00, payment on delivery.

Rotary File & Machine Co,
582 Kent Avenue, Brooklyn

Eureka Skirt Marker

Pat. in U.S. Jan. 1904. Applied for in Canada.

For marking skirts—short or long—evenly around the bottom, using **common crayon chalk.** By mail, prepaid, **$1.00.** Write for booklet.

EUREKA SKIRT MARKER CO.
301 E. Fulton Street,
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$75 to $100 per month regular. We furnish free complete sample case outfit of our high class Flavors, Icings, Perfumes, Toilet Goods, Soaps, etc. Our agents' big success due to our high class goods. Write for catalogue and new offers.

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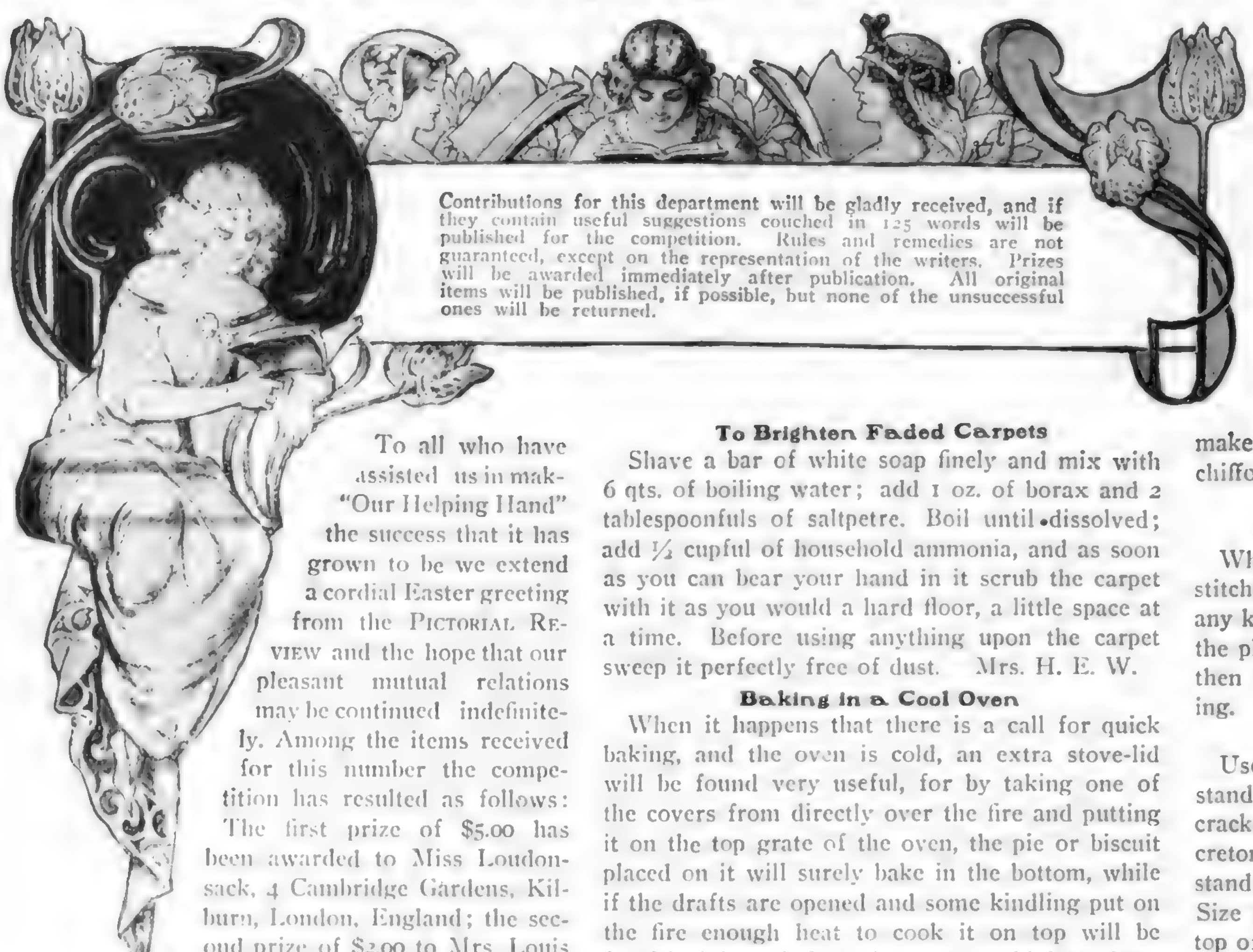
12 Souvenir Post-Cards (Comic and Views) 10c., postpaid [illegible] subjects.

YALE POSTAL EXCHANGE. Box 1518, New Haven, Conn.

Our Helping Hand



Contributions for this department will be gladly received, and if they contain useful suggestions couched in 125 words will be published for the competition. Rules and remedies are not guaranteed, except on the representation of the writers. Prizes will be awarded immediately after publication. All original items will be published, if possible, but none of the unsuccessful ones will be returned.

To all who have assisted us in mak- "Our Helping Hand" the success that it has grown to be we extend a cordial Easter greeting from the PICTORIAL REVIEW and the hope that our pleasant mutual relations may be continued indefinitely. Among the items received for this number the competition has resulted as follows: The first prize of $5.00 has been awarded to Miss Loudonsack, 4 Cambridge Gardens, Kilburn, London, England; the second prize of $2.00 to Mrs. Louis F. Owen, 235 Church Street, Winston, Salem, North Carolina; and the third prize of one year's subscription to the PICTORIAL REVIEW to Miss A. H. Cole, 902 Mowbray Arch, Norfolk, Virginia.

FIRST PRIZE

Decoration of Split Peas

A good way to outline the edges of door panels: First, draw a line with thick paint where they are to be placed. Apply the peas on their flat side down. When firmly stuck, give a coat of paint. The result is a raised beading which becomes perfectly hard and is very durable. This ornamentation is also effective on picture-frames, as the peas look equally well gilded or painted. This work is both easy and quick, and has the advantage of being most inexpensive.

SECOND PRIZE

The Transformation

If you have an old stump in your yard, don't grub it up, for you can transform it into a thing of beauty and a joy—till frost. Cut the wood out of the center until you can put in about a peck of black, rich earth. Around the outer edge of this plant sweet alyssum seed, and when all danger of cold nights is past, transplant a heliotrope into the middle. All round the base of the stump sow cypress and nasturtium seed, and you will have a mass of brilliance surrounding the novel jardiniere which holds the delicate white and purple blossoms, over which bees and butterflies love to hover and which is a delight to every passerby.

THIRD PRIZE

Soft-Boiled Eggs

The old saying, a "watched pot never boils," seems true in soft boiling eggs. A correct and easy way to tell when an egg is soft-boiled is to expose it to the air by lifting it out of the water with a spoon. If it dries off immediately it is soft-boiled.

HONORABLE MENTION

For Renewing Leather

When your kid shoes are looking shabby try renewing them with the following: Mix together half the white of an egg and enough good black ink to color it well. Apply with a soft cotton cloth and when dry, polish by rubbing lightly and briskly with a soft woolen cloth. Your shoes will look like new. This mixture is excellent for handbags, purses, or any black leather article that needs renewing. L. M.

To Brighten Faded Carpets

Shave a bar of white soap finely and mix with 6 qts. of boiling water; add 1 oz. of borax and 2 tablespoonfuls of saltpetre. Boil until dissolved; add ½ cupful of household ammonia, and as soon as you can bear your hand in it scrub the carpet with it as you would a hard floor, a little space at a time. Before using anything upon the carpet sweep it perfectly free of dust. Mrs. H. E. W.

Baking in a Cool Oven

When it happens that there is a call for quick baking, and the oven is cold, an extra stove-lid will be found very useful, for by taking one of the covers from directly over the fire and putting it on the top grate of the oven, the pie or biscuit placed on it will surely bake in the bottom, while if the drafts are opened and some kindling put on the fire enough heat to cook it on top will be furnished long before the oven could have been ready. If there is no extra cover, one from the back of the stove can be used by placing a kettle over the hole The heat from the cover will brown the bottom nicely. L. T.

To Singe a Fowl

To singe a fowl easily and without odor in the kitchen, make a hard twist of paper. Take the fowl to the back yard, set fire to one end of the twist of paper, making a torch of it. Apply the blaze to the fowl and continue turning until it is all nicely singed. Mrs. F. L.

To Secure the Threads

An easy method of securing the threads of clusters of tucks is to draw the two threads of each tuck to the under side of the garment, and instead of tying these together, tie these two threads and the two of the adjoining tuck in one knot. This method saves time and effort. Mrs. J. C. McN.

Extracting the Essence from Flowers

Spread the petals on thin layers of cotton, which dip into the finest Lucca or Florence oil. Sprinkle a small quantity of fine salt on the flowers and place a layer of cotton and a layer of flowers alternately until an earthen jar or wide-mouthed bottle is full. Tie the top closely with a bladder and set where the sun can fall on the vessel. In fifteen days squeeze the mass and the oil will be the same as attar of roses. L. K. L.

Making Mission Furniture

A simple way of making Mission furniture from box-boards is: First, sandpaper the tops and edges with coarse, then fine paper. Stain any color desired. These directions apply to the following method, and rich and artistic furniture is the result:

Table.—Make the top 20x20 in.; take four strips, 1x1, bevel the ends so that the tips will touch, and nail all around underneath ½ in. from the edge. Take four pieces 1x1½ for legs, sawed off at an angle of 2 degrees to give them the slant. Nail them to a piece of board 14x14, or two separate pieces, and fasten to the top with short nails. Nail a narrow strip from one leg to the other for a brace. (Legs 28 in. long.)

Mrs. R. H. C.

Shelf-Drape

Cut a piece of muslin—old is best—to fit the shelf, allowing seam, then baste a cover of crêpe paper on it. Cut paper doilies crosswise and gather on a long, strong thread, lapping the ends about an inch, and sew to the cover as you would a ruffle. I used moss-green for the top and white doilies with green and gold palm design for the ruffle. When dusty brush lightly with a clothes brush. Mrs. P. E. D.

An Evening Wrap

A useful wrap that falls in a point in the front and back and also on the sides is made by taking a piece of cloth a yard or more square (according to the length desired). Fold it cornerwise and cut from one point to the centre, and also cut a circle five inches in diameter from the centre. Face the edges and trim with silk bands. White broadcloth trimmed with a band of appliqué or ribbon would make a pretty Summer wrap. A wide ruche of chiffon might be added to the neck.

Mrs. J. D. K.

Drawn Threads for Hemstitching

When one wishes to draw threads for hemstitching or drawn work, make a thick lather with any kind of soap, and with a lather brush go over the place where the threads are to be drawn, and then dry. They will draw easily without breaking. Mrs. E. J. E.

A Home-made Sewing Box

Use a little stand 18 inches high (mine is a stand sent with baking powder). Get an empty cracker-box, cover the inside and outside with cretonne; nail the box firmly on the top of the stand. Cover a small box with the same material. Size 6 by 12. Nail this to the inside end at the top of the cracker-box for a catch-all. Put screw-hooks on one outside end of the large box for spool and scissor racks. Use the hooks that hold up curtain rods. In this way thread does not tangle or scissors get lost. Any article of sewing may be folded and laid in the box. Saw the legs of the stand to any desired length. M. D.

Three Practical Suggestions

To dye white lace curtains, laces, linen, or cotton a perfect linen color: Make a very weak solution of golden brown (cotton) dye, add a very small quantity of dark-green (dissolved according to directions on the package), about one tablespoonful to three gallons. Test by boiling a piece of lace a few minutes. If necessary add more green or brown until you have the shade desired. Very simple, and a great success.

A thimble placed over the end of brass rods will allow them to slip through the hems of lace curtains very easily, and thus save considerable time and annoyance. Mrs. J. C.

Polish for a Mahogany Table

Grate a very small quarter oz. of white soap, and put it in a new glazed vessel with 1 pt. of water. Dissolve over the fire, and add the same quantity of white wax cut up and 3 oz. of common wax. Now clean the table well, dip a piece of flannel in the varnish while warm, rub it on the table; let it stand one-quarter of an hour, then rub with a hard brush. Finish with a piece of flannel. This will produce a gloss like a mirror.

Mrs. W. E. B.

To Make Mucilage

Gum arabic the size of a hickory nut with enough water to fill an ordinary mucilage bottle makes excellent mucilage. It never sours, moulds or hardens. S. F. R.

An Inexpensive Skirt-form

Nail a board about five feet long firmly to the middle of another about a foot square, so that it will stand upright on the square board. Measure the distance from your hip bones to the floor. At that height, on the upright board, nail a cross-piece somewhat shorter than the width of your hips. Hang to this frame a sack filled with excelsior to give the round of the hips on the sides and back. Fasten a corset which fits your form around the frame and stuff it with old cloths. Put on to the form a skirt which fits you, and with the aid of this adjust the height of the corset on the frame and add any necessary padding.

Mrs. H. H. B.

Looking One's Best At the Easter Dance

By Maud C. Allen

So many delightful gayeties are planned for the Easter season, when the young people are home from schools and colleges or enjoying visits with their friends in other cities, that it is well to know how a girl may make the most of her personal advantages and look her very best at the dancing parties to which she may be invited. There is, in fact, a difference in girls. Some can dance all evening long and look as calm and serene at the end as if they had been sitting in the corner the whole time, while others get red-faced and untidy as to locks when they have only been around the room a few times. If the necessary rules are followed, the best results may be assured:

To begin with, plenty of time must be allowed to dress in; the bedroom must be thoroughly warm and all the wearing apparel and toilet requisites at hand, for in order to look one's best it is necessary that the toilet be performed in comfort. Anything that ruffles the temper leaves its traces on the face.

Wash the face and neck in very hot water, soap thoroughly with a soft complexion brush, and rinse in cold water to which a little Florida or lavender-water has been added.

Next take some face cream on the tips of the fingers and massage it into the face and neck, completing the process by flicking the cheeks lightly with the fingers; wipe off any grease that has not been absorbed, and powder thickly with prepared fullers'-earth. This is left on till the last minute, when every trace is removed with a chamois skin. The result is that one looks and feels delightfully fresh, and all undue redness will have subsided, leaving merely a becoming color behind.

(If the skin were thin instead of fairly thick I should advise the use of tepid water and no soap.)

Then, as one gets rather unpleasantly warm while dancing, it is advisable to take a really hot bath with ammonia in it, soaping all over with a loofah, and sponging down finally with cool, not quite cold, water. The whole process should not take more than five minutes. Massage the shoulders and neck with face cream, if they are inclined to be red; otherwise leave them alone and powder thickly, removing the powder also last thing. Touch any unsightly spots on the skin with calamine lotion, leaving it to dry on.

Rub the feet with rectified alcohol in order that they shall not get sore during the evening. Get into a warm dressing-gown, and, after slowly sipping a glass of hot milk, lie on the bed in the dark with every muscle relaxed, resolutely thinking of nothing for half an hour.

The hair should have been shampooed three days beforehand, so that it will only need a thorough brushing with just a suspicion of brilliantine to make it glossy.

File, polish, and trim the nails, after soaking the finger-tips in a teacupful of warm soapy water to which a teaspoonful of olive oil has been added. Take care in dressing to put each garment on smoothly and evenly, and don't, in a desire to appear slim, go too thinly clad.

Above all things, go to a dance with the determination to be gay and cheerful and to endeavor to add to the pleasure of others. Nothing casts such a damper upon the spirit of a dancing party as discontented or unhappy faces, and a bright, joyous demeanor is easily cultivated.

Easter in Russia

By Annie Briggs Fox

EASTER is the greatest of the Russian church festivals, and a season of universal rejoicing. Everyone is dressed in their finest clothes; rich and poor, great and small, all prepare to celebrate the resurrection of Our Lord.

Service is performed at midnight. The sacred body, that was supposed to have been buried on Good Friday, will rise again at that hour amid the joyful thanksgivings of the people. The Archbishop descends from the altar, advances to the bier, and raising the cover of the coffin, discovers that the body of Christ is no longer there. He goes out with the procession of the clergy, to seek the body. Making a circuit of the cathedral three times, he returns and announces that "Christ is Risen!" The singers break into joyful chorus, everyone lights the taper in his hand, and they congratulate each other.

After this a magnificent supper is laid out, at which "twirock" (a white cheese), ham, hard eggs, and butter made in the shape of a sheep with gilt horns, form necessary dishes. The eggs are stained in different colors.

No organ is used in the churches. The music is purely vocal and entirely performed by the clergy and choristers. The lights, the magnificent robes of the clergy, brilliant uniforms and costumes of the congregation, produce a most splendid spectacle—one not easily forgotten.

A True Hair Grower

ARE YOU BALD?
ARE YOU LOSING HAIR?
HAVE YOU DANDRUFF?
DOES THE SCALP ITCH?
IS YOUR HAIR THIN OR WEAK?

A Free Sample *of my preparation will give you relief.*

¶ This is not a patent medicine but a compound, following minutely the original private formula given me by a learned Swiss Savant, while I was traveling in Switzerland a few years ago. I was bald myself then, but by using this compound, *in forty days my hair grew out again, thick, silken and strong.* With the permission of the Savant I began selling the preparation. *From merit alone* my business has grown until it has been necessary to establish *branches of my London office in New York, Paris, Berlin, Vienna, Milan and Moscow.*

I AM A BUSINESS MAN and make a fair business proposition to you. Use one of my large free samples of TRUE HAIR GROWER. When you are satisfied with results I will furnish you more of it by mail at a very moderate price.

FREE TO YOU By Mail Send me your name and full address (a postal card will do) and I will send you (postage free) in plain wrapper ABSOLUTELY FREE a large box.

OTHER PREPARATIONS—INTRODUCTORY OFFER—For 10 cents (stamps or coin) I will send with the free sample of TRUE HAIR GROWER, a large sample package of my CAMPHORINE SHAMPOO. Soap is highly injurious to the scalp. This shampoo should always take its place. For 25c. I will send the TRUE HAIR GROWER; one package CAMPHORINE SHAMPOO; one box of my non-greasy PRINCESS ROYAL COLD CREAM; one package DEODORANT for feet and arm-pits for persons who perspire; one package ANTISEPTIC TOOTH POWDER. At retail these five preparations would be WORTH ABOUT $1.00.

The supply of these introductory samples is limited; so write (or call) TO-DAY. In writing please address me exactly as follows:

JOHN CRAVEN-BURLEIGH
Sample Desk No. 9
American Tract Society Building - - - - - - New York, N. Y.

The best place for rest or recreation or recuperation at this season is

ATLANTIC CITY

and the new Fireproof

CHALFONTE

is especially well equipped to supply the wants of those who come to secure them.

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THE LEEDS COMPANY

ALWAYS OPEN ON THE BEACH

FREE
"AUTOFILLER" FOUNTAIN PEN
REG. PRICE $2.50
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Help introduce Hy-Jen Tooth Paste among your friends and neighbors and get this self-filling high grade guaranteed "AUTOFILLER" Fountain Pen, regularly sold at stationers for $2.50, absolutely free. DON'T SEND ANY MONEY, but simply send us your name and address and we will send you free a sample package of Hy-Jen Tooth Paste for you to test yourself, that you may know how sweet, refreshing and cleansing this really delightful dentifrice is. We will also enclose an application form, which on its return to us properly signed, requests us to ship you by express, prepaid, 12 full size 25 cent packages of Hy-Jen Tooth Paste, which you will sell at the retail price of 25 cents each. After you have sold only 12 packages remit us the $3 collected for the Paste, and we will forward immediately, all charges prepaid, the AUTOFILLER Fountain Pen, absolutely free. This is undoubedly the greatest and most liberal offer ever made by a reputable firm, and you will have no trouble selling Hy-Jen, as our extensive advertising in the Ladies' Home Journal and other high class publications has created a demand and reputation for this deservedly popular tooth paste. Write today for the sample package of Hy-Jen and application form and get the AUTOFILLER Fountain Pen absoluely free. Address

HY-JEN CHEMICAL CO., 222 Kinzie Street, CHICAGO

The AUTOFILLER Fountain Pen is a strictly high grade article, made by the most skillful workmen and of the very best materials. It is guaranteed in every respect and should not be confused with any of the cheap, unsatisfactory pens with which the market is flooded. The AUTOFILLER is sold in high grade stationery stores for $2.50, and there is no better at any price. It fills and cleans itself by a patented device, without soiling fingers or clothes. The pen point is 14-karat gold. It is used and endorsed by bankers, professional and business men.

YOU CAN GET THIS PEN **Absolutely Free** in exchange for a little of your time introducing Hy-Jen Tooth Paste.

Hy-Jen Tooth Paste is on Sale at Drug Stores, 25 Cents Per Package.

The Quest

(Continued from page 17)

"It is not my name," quietly. "I took it to save annoyance. But the name does not matter. Now I will go."

"Why can you not play for me, a few nights at least?" urged the manager. "You can still continue the search."

"I shall not play any more, except as I do now without price, until I find her," was the answer. "I have played the song at every Italian corner on this street, but there are some of my countrymen in other parts of the city. I shall not give up the search until I have made the violin call her name on every block in New York."

A month later there was a benefit at this manager's theatre for the sufferers of a fire on Elizabeth street. As soon as it was announced, Pietro went to the manager's office.

"I will play for this, if you like," he said.

"Good! And what name shall I put on the bill?"

"Just Pietro."

So "Pietro, Violin," went on the posters, and when he appeared on the stage there was no applause to greet him, for the name was strange. But when the bow rippled caressingly across the strings a great hush fell upon the house, which lasted through two selections, and then the violinist's head sank upon his instrument, and a low, yearning cry floated out, then changed and rose into a passionate, imperious entreaty which carried the audience on breathless to the last sobbing note.

With the first pleading cry there had come a smothered exclamation from the back of the audience, and now as the last note sobbed away into silence there was a joyous "Bernardot, oh Bernardot!" and oblivious of the faces staring on either side a girl was hurrying toward the stage, her head high, her eyes shining, her arms extended, to meet the man who had already leaped down among the audience and was coming toward her.

Da Musica Man

You knowa Giovanni, da musica man?
He playa da harpa, he playa pian',
For maka da mona wherevra he can.
Da stylisha peopla dey geeve heem da chance
For maka da music for helpa dem dance.
    He playa da music so gooda, so gran',
He tal me, da ladies dey calla heem "sweet"
An geeve heem da playnta good fooda for eat.
    I like be Giovanni, da musica man.

Giovanni, da musica man, he ees fat,
An' sleepy an' lazy so lika da cat.
So moocha da dreenkin' an eatin' he gat.
I gatta da music eensida my heart;
I weesh I have also da musical art
    For mak' eet com' outa my heart like he can,
An' filla ma stomach weeth fooda for eat.
I digga da trench; I work hard on da street—
    I like be Giovanni, da musica man.

—Catholic Standard and Times.

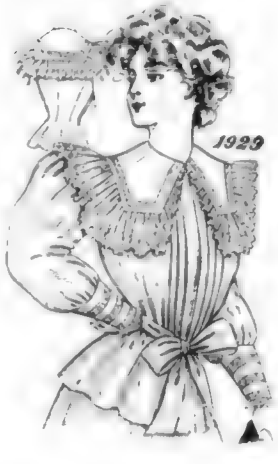
A Baby's Pillow

Shadow embroidery is charming for a baby's pillow, and seems as dainty and intangible as a baby's dreams. If the pillow is a pink or blue one, the effect will be enhanced. Entire robes of white worn by women of fashion are to be ornamented with loose running patterns of shadow embroidery this coming Summer, and frequently kimonos are covered with it in a Japanese design of lilies or wistarias.

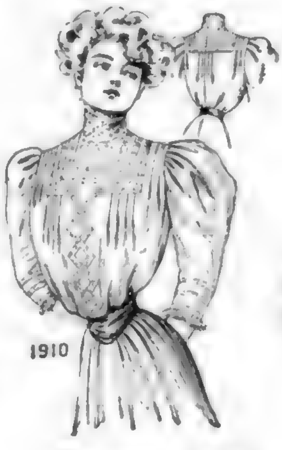
Summer Materials

Flowered challis are shown in great abundance and will be used especially for children's guimpe frocks, for house gowns and morning dresses.

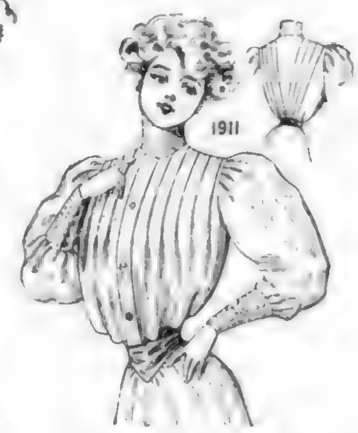
In the wash materials, Irish dimity, embroidered batiste and printed mousseline are most attractive, with cotton nets and point d'Esprit in high favor. The colored linens of last season are again in evidence, handsomely decorated with hand embroidery.



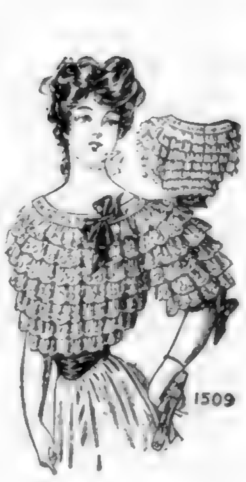
No. 1929. Ladies' Dressing Sacque. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



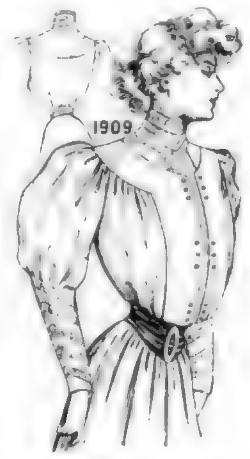
No. 1910. Ladies' Yoke Waist, to be made with fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



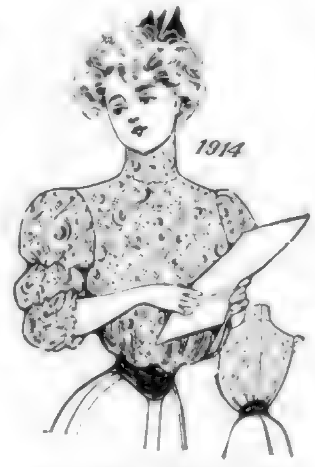
No. 1911. Ladies' Shirt-waist, without lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



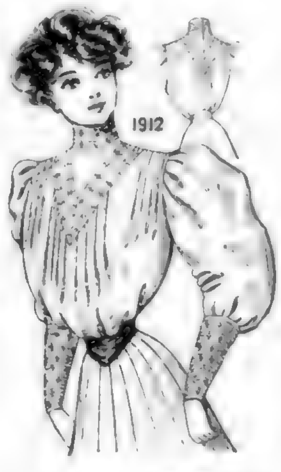
No. 1509. Misses' Waist. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



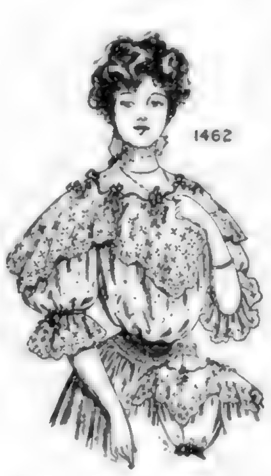
No. 1909. Ladies' Fancy Shirt-waist, with fitted lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



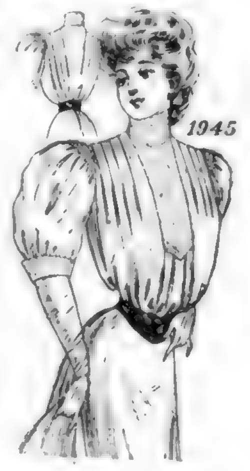
No. 1914. Ladies' Waist, without lining and closed in the back. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



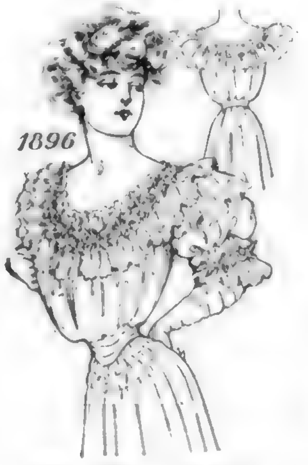
No. 1912. Ladies' Yoke Waist, with or without lining, closed at the centre-back. Cut in sizes 32, 34, 36 and 38 inches bust measure.
Price, 15 cents.



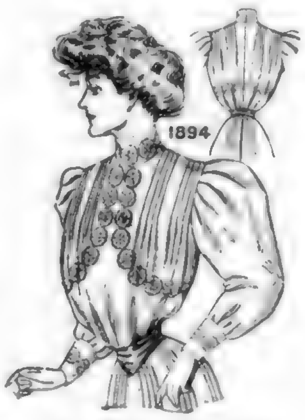
No. 1462. Misses' Waist. Cut in sizes 12, 14 and 16 years.
Price, 15 cents.



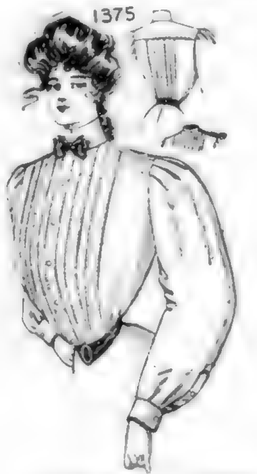
No. 1945. Ladies' Fancy Shirt-waist. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



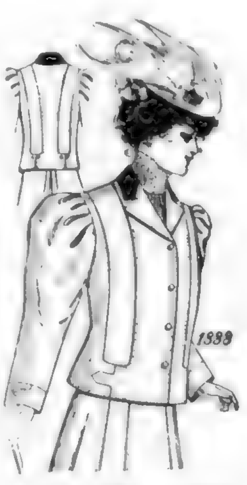
No. 1896. Ladies' Waist, with fitted lining. Cut in sizes 32, 34, 36 and 38 inches bust measure. Price, 15 cents.



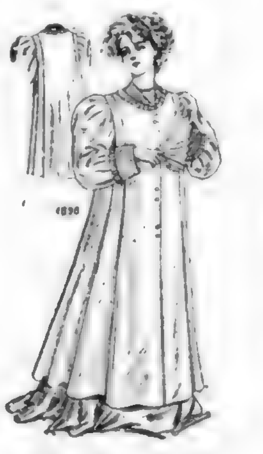
No. 1894. Ladies' Waist, without a lining. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



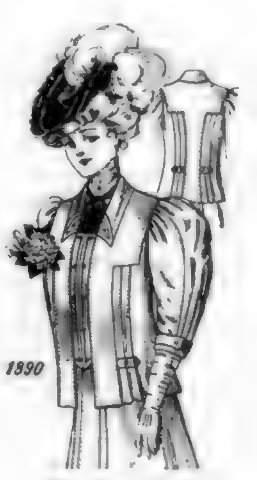
No. 1375. Ladies' Shirt-waist, with Yoke. Cut in sizes from 32 to 38 inches bust measure.
Price, 15 cents.



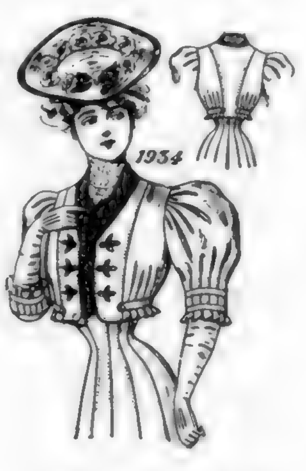
No. 1888. Ladies' Semi-fitted Coat. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.



No. 1898. Ladies' Evening Coat. Cut in sizes 32, 36 and 40 inches bust measure.
Price, 15 cents.

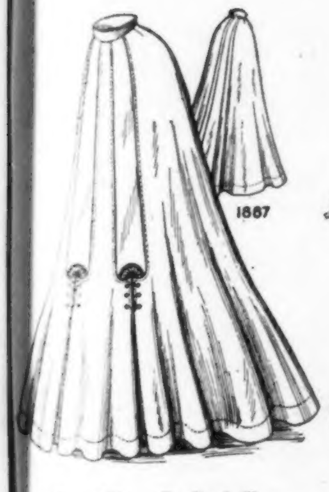


No. 1890. Ladies' Semi-fitted Jacket. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.

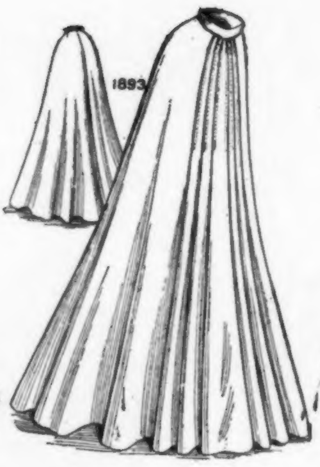


No. 1934. Ladies' Eton. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure.
Price, 15 cents.

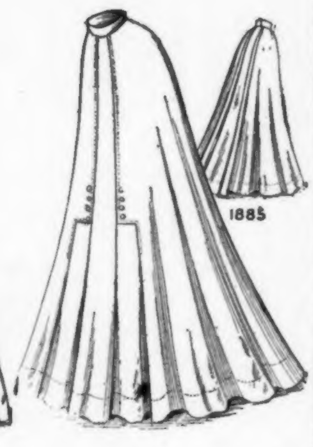
These Patterns, in the sizes quoted, can be obtained from THE PICTORIAL REVIEW COMPANY and all its agents. THE PICTORIAL REVIEW COMPANY, 853 Broadway, New York; 158-164 State St., Chicago, and 121 Geary St., San Francisco, Cal.



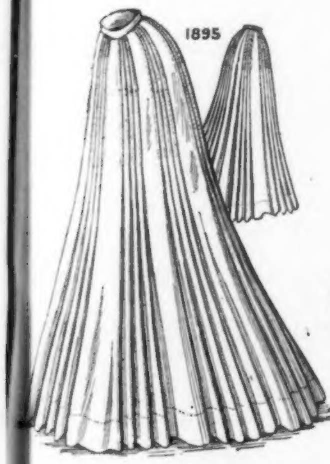
No. 1887. Ladies' Four-gored Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



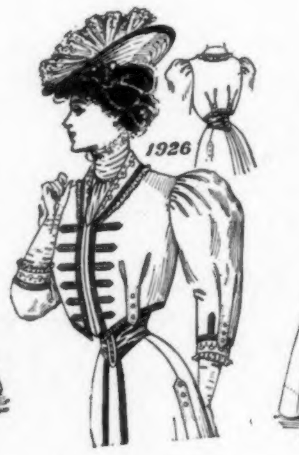
No. 1893. Ladies' Three-gored Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.



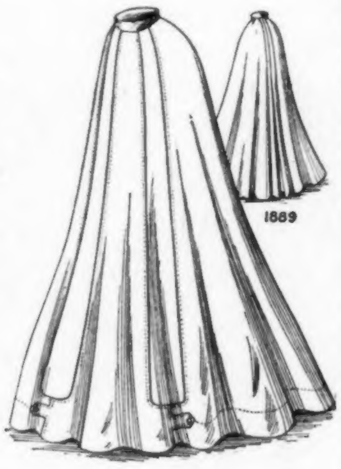
No. 1885. Ladies' Skirt cut in four gores. Cut in sizes 22, 24, 26, 28, 30 and 32 inches waist measure. Price, 15 cents.



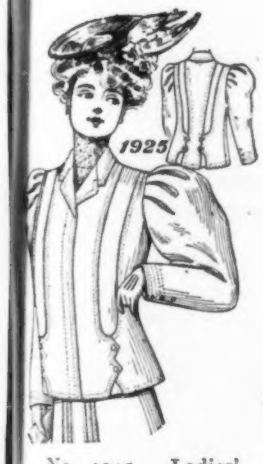
No. 1895. Ladies' Nine-gored Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



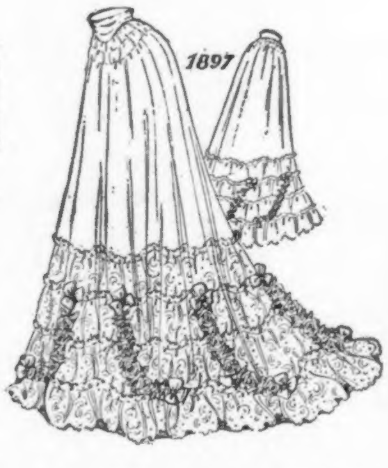
No. 1926. Ladies' Eton. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



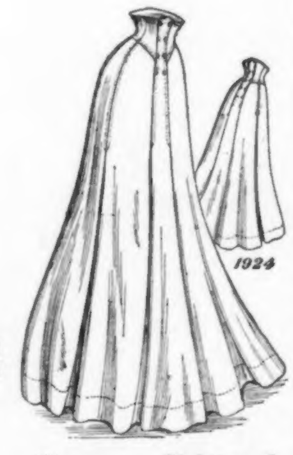
No. 1889. Ladies' Five-gored Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



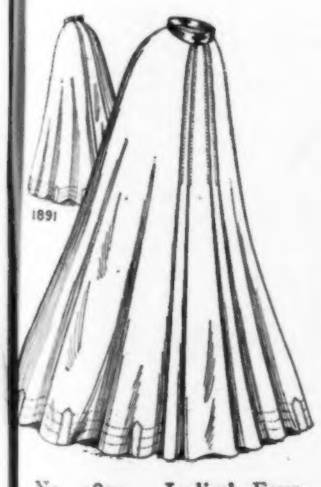
No. 1925. Ladies' Jacket. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.



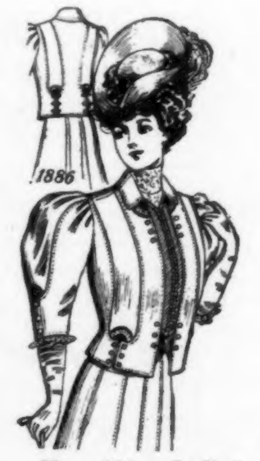
No. 1897. Ladies' One-piece Circular Skirt. Cut in sizes 22, 24, 26 and 28 inches waist measure. Price, 15 cents.



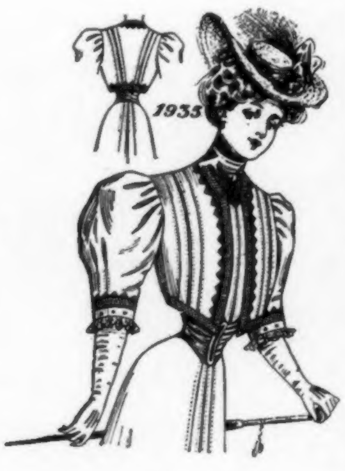
No. 1924. Eight-gored Princess Model. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



No. 1891. Ladies' Four-gored Skirt. Cut in sizes 22, 24, 26, 28 and 30 inches waist measure. Price, 15 cents.



No. 1886. Ladies' Semi-fitted Jacket. Cut in sizes 32, 34, 36, 38 and 40 inches bust measure. Price, 15 cents.



No. 1935. Ladies' Eton. Cut in sizes 32, 34, 36, 38, 40 and 42 inches bust measure. Price, 15 cents.

hese Patterns, in the sizes quoted, can be obtained from THE PICTORIAL REVIEW COMPANY and all its agents. THE PICTORIAL REVIEW COMPANY, 853 Broadway, New York; 158-164 State St., hicago, and 121 Geary St., San Francisco, Cal.

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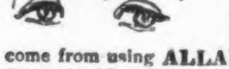

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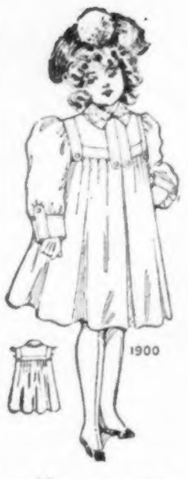
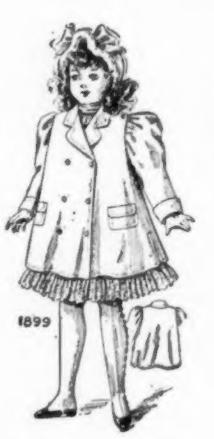


No. 1900. Child's Empire Coat, cut in sizes ½, 1, 2, 4, 6 and 8 years.
Price, 15 cents.



No. 1899. Child's Reefer, cut in sizes 4, 6, 8, 10 and 12 years.
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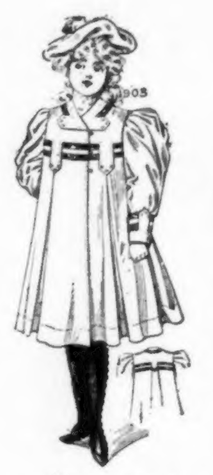
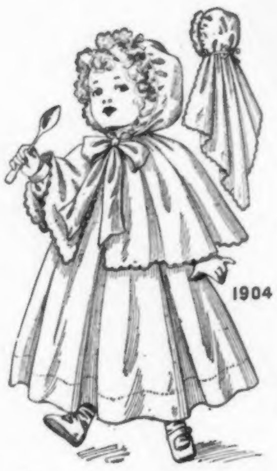
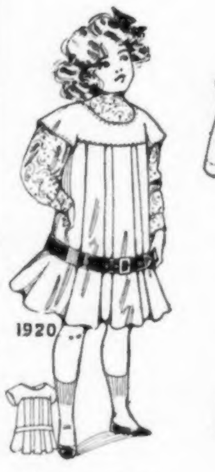


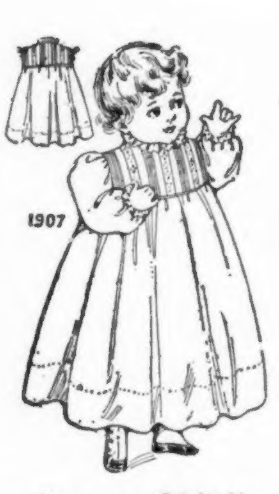
No. 1903. Girls' Empire Coat, cut in sizes 6, 8, 10, 12 and 14 years.
Price, 15 cents.



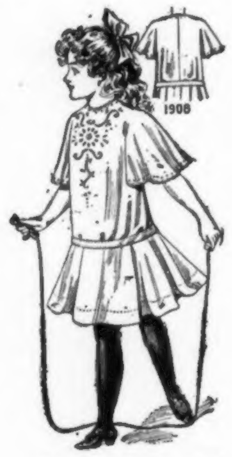
No. 1904. Child's Hood and Cape in one piece, cut in sizes ½, 1, 2, 4 and 6 years.
Price, 10 cents.



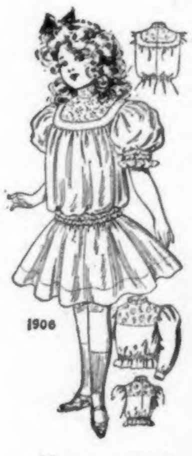
No. 1920. Child's Bishop Blouse Dress, cut in sizes 4, 6, 8 and 10 years.
Price, 15 cents.



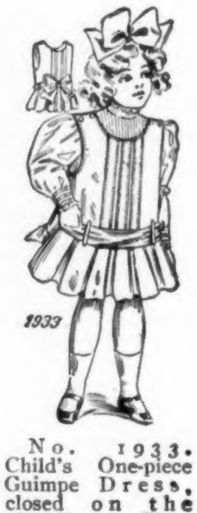
No. 1907. Child's Dress. Cut in sizes ½, 1, 2 and 4 years.
Price, 15 cents.



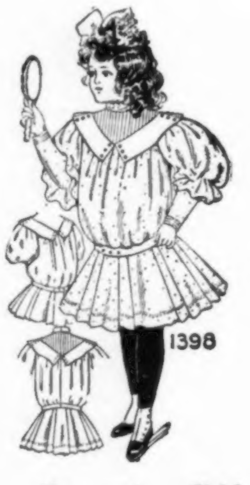
No. 1908. Child's Bishop Dress. Cut in sizes 2, 4, 6 and 8 years.
Price, 15 cents.



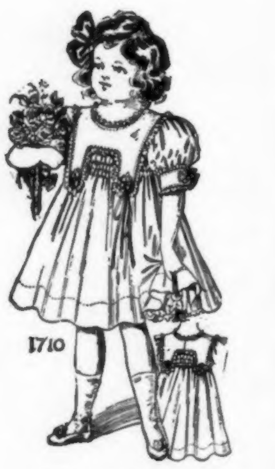
No. 1906. Girls' Guimpe Dress, cut in sizes 4, 6, 8, 10 and 12 years.
Price, 15 cents.



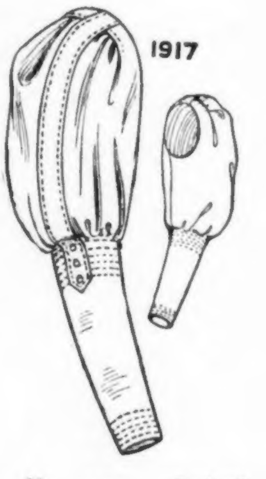
No. 1933. Child's One-piece Guimpe Dress, closed on the shoulder. Sizes 2, 4, 6 and 8 years.
Price, 15 cents.



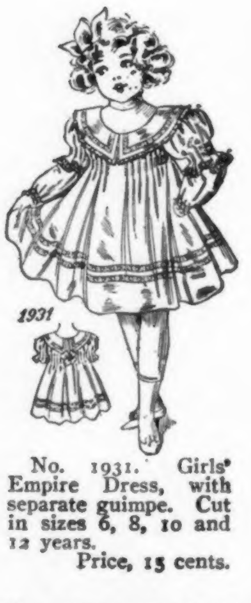
No. 1398. Girls' French Dress. Cut in sizes 4, 6, 8 and 10 years.
Price, 15 cents.



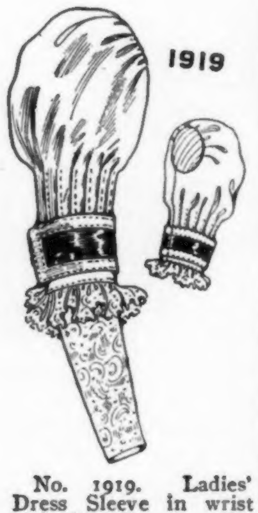
No. 1710. Child's Dress. Cut in sizes 4, 6 and 8 years.
Price, 15 cents.



No. 1917. Ladies' Dress Sleeve. Cut in one size only, 36 inches bust measure.
Price, 10 cents.



No. 1931. Girls' Empire Dress, with separate guimpe. Cut in sizes 6, 8, 10 and 12 years.
Price, 15 cents.



No. 1919. Ladies' Dress Sleeve in wrist and elbow length. Cut in one size only, 36 inches bust measure.
Price, 10 cents.

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Call on me personally, or write, addressing Department as given below, for free trial treatment.

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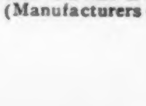

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Photograph of Mrs. Graham taken in 1904 by Tonneson Chicago

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